

K S O R

Guide

TO THE ARTS
JANUARY 1985





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SANTA FE
CHAMBER MUSIC
FESTIVAL THE THIRTEENTH SEASON

*Cover: Georgia O'Keefe
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**The KSOR staff welcomes your comments at (503) 482-6301.
KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520**

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Guide

TO THE ARTS
JANUARY 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



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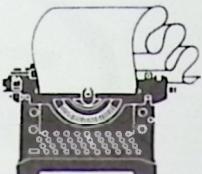
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FROM THE DIRECTOR'S DESK

The Choice: Uncle Sam vs. Vegematic

Near the end of the Fall Marathon on Thursday, November 15, we had a visitor at the station whom some of you may have heard during a brief afternoon interview. Dan Phythyon, staff counsel to the Senate Commerce Committee, was here for the day to discuss a variety of public radio matters which have surfaced during the past two years. During the course of the day's conversations Dan made an off-hand comment that intrigued me. He noted that the nation's public broadcasting system was intended to take only a small portion of the committee's broadcast regulation time but that during the past two years the vast majority of his time had been devoted to public broadcasting matters. Given the scope and multitude of the issues which have emerged I suppose that admission shouldn't have come as any surprise.

One of those issues, the role of advertising in public broadcast funding, is again emerging. Since President Reagan has vetoed the last two congressional bills authorizing funds for public broadcasting in the 1987-89 period, which must be authorized several years in advance in order to permit program commitments for those years to be made, it seems likely that the expanding federal deficit and the need to enact some type of authorization and appropriation legislation will focus attention on this issue. And one of Dan's questions to the KSOR staff during his visit was: "what about advertising?"

Advertising support on public broadcasting certainly has its advocates. Generally, they consist of public television stations in very large communities where the advertising potential is worth literally tens of millions of dollars each year for *any* television station. During the last congressional flirtation with advertising as a public broadcasting revenue mechanism, an experiment was authorized in which ten public radio and television stations were permitted to try out advertising for 18 months. The television stations tended to be very bullish on the subject; it was difficult to find ten radio stations and ultimately the radio side of the experiment was abandoned.

Since then the Corporation for Public Broadcasting has had to adroitly sidestep the fact that most public stations, and CPB itself, oppose advertising as an authorized component of public broadcasting support. But about half of the ten television stations which participated in that experiment have tasted the fruit. They have independently sought to influence legislation that would permanently enable them to sell advertising.

Clearly some stations would welcome advertising but the majority of public television and radio stations oppose it. Why?

At KSOR we do use audience ratings to help make some programming decisions. We know what it costs to program air time and what we believe the size of an audience should reasonably justify a program's cost. If a program is costing too much for the number of persons who listen to it we will either try to find a better air time for it or seek something that serves a larger audience. But the underlying assumption is that we do not determine programming solely to achieve the largest competitive audience we can.

It has always seemed to me that what the federal government was doing, in providing about 20 percent of the funds to support public broadcasting, was purchasing "cut-rate" memberships in bulk for segments of the population that were unable to afford their own personal memberships.

The remainder of the funds needed come from local and state governments and private sources. Advertising is a wild-card. It makes far more difficult the prospect of insulating program scheduling decisions from commercial pressures. In fact, if classical music, jazz and in-depth news and information were commercially viable they would exist in a marketplace-driven communications environment. But other than in very large communities, they don't.

Therefore, it is in the medium size and smaller communities that this proposal would present a real dilemma. Large stations in large cities would prosper, although perhaps not without some metamorphosis. (Since there seems to be a creeping commercial thread in many of their activities anyway, lately one can even speculate as to the degree of metamorphic change they might actually undergo.)

But for most stations it would offer a commercial alternative, and provide the ability to support something with commerical revenue when the "something," defined as the present program service, is not commercially supportable. One would have to divert effort to supporting the costs of a sales force when the revenues to support classical music, jazz and our other services would probably be relatively modest in potential. And if one has to have those revenues to endure, stations might easily have to change programming to a more commercially saleable content to survive.

These issues don't even begin to address the questions that would arise if public radio and television stations were suddenly to be perceived by the various state and local government agencies that own them as potential *Profit Centers*, rather than as service-related extensions of those government offices.

And how about private membership support? What percentage of listeners might decide not to retain their membership relationship if it appeared that commercial revenues were replacing their dollars? Even a ten-percent loss would be devastating to most stations, KSOR included.

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Somehow the bills must be paid in 1987 and succeeding years. The issue is heating up again. Like anything else, it's fine to

explore and analyze. But let's be realistic about the discussion.

Ronald Kramer
Director of Broadcast Activities



Oregon Arts Commission Awards Ceremony

The Oregon Arts Commission has announced it will hold a plaque installation awards ceremony in Southern Oregon this month to honor some of the organizations which received facilities grants last year from funds generated through the Oregon Arts Check-Off program. Special plaques will be presented to representatives of the Oregon Shakespearean Festival, The Peter Britt Music Festival, and the Schneider Museum of Art during a ceremony and reception in the Dorothy Stolp Theatre on the campus of Southern Oregon State College at 5 p.m. on Monday, January 21, 1985.

The three organizations received grants totaling \$10,000 last year from the \$130,000 collected in the previous year from Oregon taxpayers in the state's unique check-off program.

The Oregon Shakespearean Festival received \$3,000 to assist in purchasing a \$23,000 dry-cleaning machine which will aid in cleaning the 300 garments it uses in a year's productions.

A grant of \$3,000 enabled the Britt Festival to install a new stage lighting system—including two 30-foot poles for mounting lights needed for its new dance festival which premiered last summer. The grant funded about twenty percent of the lighting project.

The third plaque will be presented to the Schneider Museum of Art, which received a \$4,000 grant last year to assist in planning for the new museum.

Vicki Poppen, coordinator of the award ceremonies, said the Commission has selected several past grant recipients to receive the plaques to provide visibility for the three-year-old program in various locations around the state so that the public will be reminded of the work being accomplished by the Oregon Arts Check-Off funds.

The tax check-off program provides a convenient method for philanthropic taxpayers to donate a portion of their Oregon state tax refund to the arts facilities fund by checking a box on their income tax forms. In amounts ranging from \$1 and up, the Oregon Arts Commission received \$130,000 from 1981 tax returns, \$106,000 from 1982 and has collected \$110,000 so far from 1983 returns. Southern Oregon arts organizations have received approximately 22 percent of the grants awarded from the 1981 and 1982 tax funds. No announcements had been made at press time about grant award decisions made during the Commission's December meeting.

Poppen said the Oregon Arts Commission can't afford to send Commissioners to all the grant recipient locations to award plaques, but, she added, the OAC is encouraging the other organizations to hold ceremonies and in other ways remind people of the arts facilities grants that have been made in their communities.

Other arts organizations which received grants from the 1982 tax check-off monies in grants awarded in 1983 include the Music Enrichment Association in Coos Bay, which received \$5,000; Rogue Gallery, Medford, \$4,000; Umpqua Valley Arts Association, Roseburg, \$3,000; Barnstormers Theatre, Grants Pass, \$2,000.

The Oregon Arts Check-Off program enters its fourth year and the degree of success to be achieved next year in building or improving the state's arts facilities through this method will be decided by taxpayers as they complete their 1984 tax returns in the coming months.

Santa Fe: The Festival Of Festivals

by Janet O'Grady
& Baryalai K. Shaliz



Banners herald the opening of the Santa Fe Chamber Music Festival.

Among the first signs that the Santa Fe Chamber Music Festival is back in town is the arrival of the producer and engineer from National Public Radio. After the pair install sound equipment in the cubbyhole room of St. Francis Auditorium at the Museum of Fine Arts, and after they have found the best New Mexican food in town, they face their first major task.

Looking up at the awesome ceiling of traditional Spanish wood vigas (beams), more than 35 feet high, they ask the next crucial question: Where's the best place to rent a hydraulic lift? That accomplished, they mount the microphones ceiling-high and wait, as the festival's acoustical shell, piano, and finally, musicians and staff arrive at the auditorium. Next, the rehearsals and recording checks begin, and the 1984 season, the second captured on tape by NPR crews, is underway.

The annual event started in 1973 with six concerts, performed informally in private Santa Fe homes. Now it includes more than 100 events, ranging from subscription and touring concerts, composer workshops and master classes in three cities, as well as nationwide radio broadcasts by NPR member stations. Guided by the vision, commitment and genius of founders Alicia Schachier and Sheldon Rich, the festival has gained fame as one of the major chamber music festivals in America today.

Pages have been written about the superb artists and programming that are the hallmarks of the Santa Fe Chamber Music Festival, but suffice it to say the festival is always a listening joy. In addition to its high standards and balanced programming, the Santa Fe Chamber Music Festival receives high praise for its activism in championing the work of American composers. Over the years, these artists have included William Schuman, Aaron Copland, Richard Wernick, George Rochberg, John Harbison, Yehudi Wyner, Leon Kirshner, Ned Rorem, and this year, Ivan Tcherepnin.

"On the brief occasions when I have been the festival's guest, I learned more than in 20 previous years," says composer Rorem. "The ambience of intelligence, sensible work, first-rate programs, and devoted comradeship made for an experience I shall treasure forever."

Tcherepnin, director of Harvard University's electronic music program, was the 1984 composer-in-residence. He invigorated audiences, particularly those unfamiliar with electronic music, with the



Harpsichordist Kenneth Cooper

exciting world premier of "Explorations."

While the American composer has a well-deserved place in the festival, the backbone and pinnacle of the concerts are the individual chamber players who include many acclaimed artists.

During the 1984 season captured by NPR, the festival audiences gladly welcomed back such regulars as violinist Ani Kavafian, cellist Nathaniel Rosen and pianist Andre-Michel Schub, to name only three. Newcomers such as harpist Heidi Lehwalder, violinist Nina Bodnar and pianist Leslie Howard received no less a welcome.

Writing for the *New York Post*, noted music critic Shirley Fleming was so moved by the stellar performances of the Santa Fe Chamber Music Festival that she said, "[The festival's] musical earmark is a cogent, highly charged kind of music-making that keeps the listener on the edge of his seat and sometimes seems powerful enough to lift him out of it."

The festival's directors are recognized for their exceptional ability to pair the musicians and the music. Schachter and Rich are known to seek musicians they describe as "open-minded and willing to explore new interpretations and to play new repertoire." The directors say that they consult their musicians about prospective new players—"not about their talent, but about their attitudes and human qualities."

Founders Rich and Schachter also feel that it is crucial to keep alive the intimacy of the chamber music repertory and to present world class artists and performances to the public. Why Santa Fe? They chose the town as home base because of its physical beauty, its artistic past, and the city's cultural diversity, melding Spanish, Indian and Anglo influences. It is both the political and cultural capital of New Mexico, and an acknowledged national cultural center that *Newsweek* magazine enthusiastically has referred to as the "Salzburg of the Southwest." The festival is at the center of this artistic mecca.

Its founders also realize that many people lack the time, if not the finances, to travel to Santa Fe as well as La Jolla and Seattle, touring-sites of the festival, to partake of this wonderful musical experience.

And so, it is with the public in mind that National Public Radio captures for listeners another unforgettable season—the Twelfth Annual Santa Fe Chamber Music Festival.



Light in January: The Lydian

by Kathleen Davis

What vigorous physical activity played by small groups on the campus of Southern Oregon State College brightens the long winter, requires quickness, teamwork, and virtuosity, and is usually described with terms like "intensity," "spirit," "drive," or "gathering momentum?" The answer to this question has nothing to do with SOSC's new coach, hoops with string hanging from them, or Larry Bird. Although these items do portray their own kind of poetry in motion, a different expressive activity, the performance of chamber music, answers the question.

This winter a fine new series, the Chamber Music Concerts presented by the Division of Continuing Education, lights up the Rogue Valley's winter musical season and has already met with astonishing success when the Composers String Quartet from Columbia University performed in October. All the adjectives in our riddle applied to the exciting program presented to a responsive and packed house. One enthusiastic member of the audience noted that only five or six seats were empty in the concert hall. The filled house created an excitement between audience and performers that was positively electric. Indeed, the Chamber Music Concerts have very nearly sold all their season tickets, indicating that a first-rate chamber music series is a musical addition for which Rogue Valley audiences have been longing.

The next concert will take place Sunday, January 20, when the Lydian String Quartet from Brandeis University will perform the Mozart G Major Quartet, Bartok's 3rd String Quartet, a driving exciting piece with strong folk elements, and the Ravel String Quartet which Rhonda Rider, the cellist of the group, characterized as "fantastic, really beyond words."

Ms. Rider is one of four women whose association in the Lydian Quartet is both fortuitous and remarkable. When Brandeis University, located in Waltham, Massachusetts, decided to sponsor a string

quartet, these four women, each of whom knew at least one but not all of the others, had the opportunity to practice for only about three hours on works with which they were separately familiar. In spite of such short preparation time, Robert Koff, a founding member of the Juilliard String Quartet and a professor of violin at Brandeis heard their audition and was sufficiently impressed to offer them the new opportunity to be a quartet in residence at the University.

Two years later, in 1982, the Lydian String Quartet received its first international recognition at the 1982 Evian String Quartet Competition in France. The Evian judges awarded the ensemble three prizes: First Prize for the performance of Contemporary Music, the Prize for Best Performance of a French Work, and the Second Grand Prize. Subsequently, in 1983 the ensemble won the Special Prize for the Commissioned Work and the Third Prize at the Banff International String Quartet Competition.

Besides Rhonda Rider, the Lydian String Quartet members are Wilma Smith, Judith Eissenberg, and Mary Ruth Ray. Ms. Smith studied violin at the University of Auckland, New Zealand, and was a scholarship student of Dorothy DeLay at the New England Conservatory, Boston. Extensive orchestral and chamber music experience, including New Zealand Symphony Orchestra, Boston Symphony Orchestra, and the New England Conservatory Scholarship String Quartet, preceded her membership in the Lydian String Quartet.

Ms. Eissenberg received her B.M. at SUNY-Purchase and her M.M. at the Yale School of Music, where she was presented the Charles Ditson Award for Outstanding Major in Music. Before becoming a founding member of the Lydian, Ms. Eissenberg was a member of the Artist-In-Residence String Quartet at Fontainbleau, France.

The viola is performed by Mary Ruth Ray who, like Ms. Eissenberg, was a student at SUNY-Purchase. At special invitation, she performed in the Fifth International Viola Congress and was selected to perform at the Casals Festival in Puerto Rico under the



Left to right: Judith Eissenberg, Mary Ruth Ray, Wilma Smith and Rhonda Rider.

direction of Alexander Schneider. Ms. Ray was a member of the Scholarship String Quartet in residence at the New England Conservatory of Music and was on the faculty of Wheaton College until the formation of the Lydian String Quartet in 1980.

Ms. Rider has distinguished herself in solo appearances with the Oberlin Orchestra, the Lima Symphony, the Oberlin String Arts Ensemble, and as principal cellist of the New Haven and New Hampshire Symphony Orchestras. In 1980, as a winner of the Concert Artists Guild Award, she made her Carnegie Hall debut. Ms. Rider received her M.M. from the Yale School of Music with a G. K. Haupt Scholarship. The Oberlin Conservatory awarded her a B.M. along with the Hurlburt Award for Outstanding Instrumentalist.

These strong individual talents have so successfully been matched that most recently they, along with the Aspen Woodwind Quintet, won the 1984 Naumberg Chamber Music Award for Performance Excellence held in New York. Two results of the award, both a fully sponsored recital in New York's Alice Tully Hall and a \$5000 grant with which to commission a new work, will serve to enhance what is already a bright prospect for the future.

"It's hard to create a quartet without at first having a home and someone standing by...Then you gradually wing yourself away. You don't want...intense supervision for too long," the *Boston Globe* quoted Judith Eissenberg as saying.

Curious about how the group did "wing" itself away, we phoned Rhonda Rider at Brandeis. She was rehearsing at the time, a protective secretary carefully explained, but could she return our call? She could and did and within a short time we heard an extraordinarily cordial voice answering our questions.

We were most interested in the question of identity, of the creation of a common voice which is absolutely essential to the success of a small group. Another matter about identity is, what particular difficulties has the group encountered because of their exclusive femininity?

"Really, very little," responded Ms. Rider. "There is still evidence of discrimination against women conductors and women composers, but we have encountered very few difficulties in either booking or audiences. Only one curious comment has been made: 'Well, we can't book the Lydian as we already have a women's quartet in our series.'

"Probably," continued Ms. Rider, "no one would be likely to exclude a men's quartet if the manager already had one in the series."

"Oh, you're bound to run into some kinds of problems, but in general, we have encountered more prejudice on account of our youth than our sex. Most of the best quartets are made of musicians who have well-established reputations and as a result are older."

Ms. Rider was firm in her refusal to attribute either success or failure, achievements or difficulties, to sexism. As our conversation developed, it became clear that the Lydian has found its musical identity just as other musicians have. The quartet's problems as well as its solutions have been musical. Perhaps the group is successful in part because of its determination to avoid handwringing over sexism.

Another factor in their growth is in relation to the "intense supervision" mentioned earlier. After Robert Koff first accepted the Lydian Quartet as the Brandeis quartet-in-residence, he coached them extensively, advising them about repertoire and career decisions. That supervision has become less intense, though the quartet still values his advice and plays for him as well as for Louis Krasner, the well-known violinist.

Were there any other techniques, we asked, that have contributed to musical success? The answer to this question was clear.

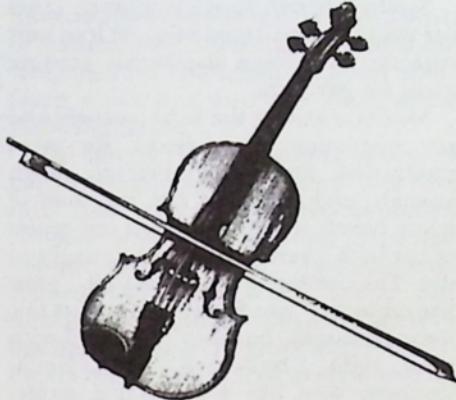
"Practicing," noted Ms. Rider, "can be lonely and can require great self-discipline. I was fortunate that both my parents (her father is Dean of Music at the University of Oregon) practiced their instruments every day. I grew up believing that you went to school; you came home; you practiced. Still, it's very important for young musicians to have the opportunity to play in orchestras or other groups. Working in a group *can* make the practicing more interesting and more rewarding.

"This group is firmly democratic," declared Ms. Rider. None of the four is designated as the leader and this devotion to democracy is both frustrating and rewarding. The frustration is encountered with the time necessary to come to decisions about how a particular piece should be studied and performed. The reward of this

democratic spirit is in what Benard Holland in the *New York Times* calls, "natural mutuality of ensemble." Likewise, Albert Goldberg in the *Los Angeles Times* writes, "...collectively they have perfected an ensemble that is seamless, flexible, and richly varied."

Ms. Rider emphasized, too, the group's commitment to re-creating rather than repeating repertoire. Even if a particular work has been performed, as the quartet prepares the music again for a new performance, they re-learn the composition.

As our conversation ended, we could not help but look forward to the renaissance of the Mozart, Bartok, and Ravel quartets on the stage of the SOSC recital hall. The Lydian String Quartet promises new musical vision, illuminating what might otherwise be a bleak and gray January.



Series Tickets

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Southern Oregon State College
(503) 482-6331*

Single performance tickets at door

Kathleen Davis is an English and piano teacher living in Medford.

Spinners & Weavers on the South Coast

Part 2

by Susan Spady

There's wool in those hills around Bandon, especially to the south of Curry County—prospering, four-legged barrels of it. This is what makes Bandon the right place for Westerly Webs, and the south coast for burgeoning cottage industries.

Sandra Warner, Langlois spinner, raises her wool from the ground up—at least next year she will, when she begins growing grain for her flock.

Sandra is among the local ranchers who are upgrading their flocks for wool production. Sheep are inherently desert animals, and in coastal rain the wool of many breeds will divide down the center of the back, causing the sheep to chill and die. The commonly raised Suffolk "grow like cabbages," says Pat Rhone, and are fine meat producers, but they're covered with short, tight, "brillo pad" wool. Hand-spinners, who like a long, fine staple, challenge breeders to develop better wools on the rain-hardy, meat-producing sheep.

Sandra, who breeds for black fleece, shows me annual samples from the same ewe. The wool "silvers out" a little more each year. To get a colorfast black offspring, a breeder needs to use sixth or seventh generation black sheep. White sheep, she comments, are also the result of "unnatural selection" (except for snow-abiding breeds such as the Alaskan Dahl). Some breeds are spotted and varigated, such as the Jacob in its tan-brown-red-black coat-of-many colors.

Croft is a British word for pasture or small farm and is fitting for Sandra's logo, "Croftspun." "I'm good for eight skeins

a day if I don't do anything else. After that my hands fall off." Among her skeins—some blended with mohair, Airedale, or Springer Spaniel—is one remarkably fine, satiny yarn. Sandra pulls a lock from the unspun fleece to demonstrate the staple length—a good seven inches. The source is her neighbor's Border Leicester, a good breed for rainy climates, but slow to put on meat and therefore not "cost-effective."

We're a labor intensive rather than cost intensive farm," Sandra says, referring also to her partner, Tom, who is cutting brace posts for a new sheep fence. "My labor is my own. I like to cater to sheep ranchers in the area who've been running sheep for 50 years and don't have anything made from wool. They should be wearing their products proudly."

Outside I am introduced to the black sheep: rams Buctuous and Rod; ewes Phoria, Phemism, Calyptus . . . and to something called a picker which could be an instrument of medieval torture. The fleece is quickly cleaned and fluffed by jaws of gleaming spikes, preparing it for hand-carding. "The only trouble is you end up with fuzzies everywhere. I've got to take the yard again."

Sandra's hand shears are also formidable but require two people and two hours to get the wool off a sheep. She admits that next summer she plans to hire a professional shearer, who can do the job in two to four minutes.

Langlois shearer John Brown, who has taken classes from New Zealand Wool Board shearers, says that speed in only one



Janice Powenski at her loom in Bandon.

Photos by Marie McPhee

reason for going professional. A good shearer knows how to handle the sheep with minimum trauma, and can remove the fleece with maximum staple. If the shearer cannot flow with the contour of the animal, wool remains which must be removed by a second cut. This can halve the value of the wool for handspinners.

"Flow" is the essence of this art-within-art, the shearer holding the sheep between his legs and rolling it from one position to the next as he removes the wool. While in the wood, the clippers are warmed by the animal's body and lubricated by its lanolin so that flow follows function, function follows flow. "If done right," John says, "it's something like riding a horse. It's a pleasure."

The delights of shearing are transformed into Shear Delight by Sari Fennel and Betsy Harrison, who combine techniques of felting and knitting in their garment construction. They work from their separate homes, Sari in a huge, airy studio, secluded and sheltered, near the north bank of the Coquille River. Clouds of hand-dyed wool hang over the sunny room, raining down color.

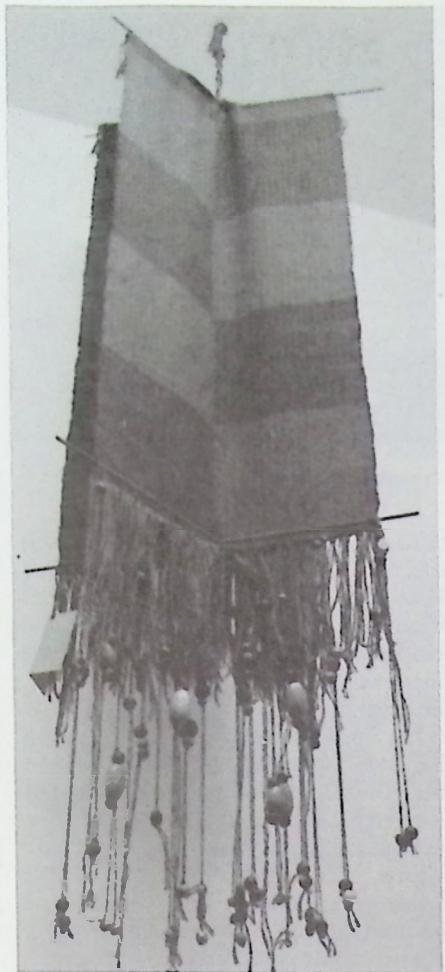
Using garment patterns developed by Betsy, Sari layers white batting over nylon netting, then adds another layer of white or color. With carded wool and occasionally yarn, she lays out abstract or representational designs, thinning or

balling up the wool to produce various effects. The wool is lightly basted and protected by more netting through a series of machine washings in different baths and temperatures. This opens the scales of the fibers which lock into each other as the piece shrinks.

The finished felt has shrunk by almost half, transmuting it from fluff to a firm mat. There are vague and wobbly borders between colors. A laid-over yarn has become the Snake River. The colors have formed their own relief, which Sari sometimes accentuates with embroidery or machine stitching. A potter with 15 years' experience, she says, "Felt to me is another sculpture medium."

The colors have also made their own colors. Now Sari pulls yarn from the same clouds used in the felt to blend and spin heathery yarn. After handstitching a lining into the felt, she sends it with homogenous handspun to Betsy. "This is the most exciting part of the whole operation. I basically trust her to enhance the garment by her choices."

"I love finishing the thing," Betsy Harrison exclaims, climbing the spiral ship's staircase to her studio in Langlois. Downstairs her children are petting an indoor-outdoor bunny whose bunny hole spills a circle of sun through the back door. "If I had to make the whole thing, I'd hate it. This way is like Christmas back and forth."



Four-point star double weave by Eleanor Brown.

Betsy knits or crochets sleeves, collars, trims, buttons—whatever is missing—and assembles the finished garment. I note how beautifully a crocheted edging hooks into Sari's hand-stitching. "Our stitches coincide without our ever talking about it," Betsy says. "Uncanny things happen: I'll finish a piece with three inches of Sari's yarn left."

Betsy enjoys the challenge of working out problems on her knitting machine. It's not electric, she stresses, but uses a latch-hook technique. "This involves other aspects of intelligence besides dexterity. It's like a drawing board, like sculpture. I've always been mathematically inclined."

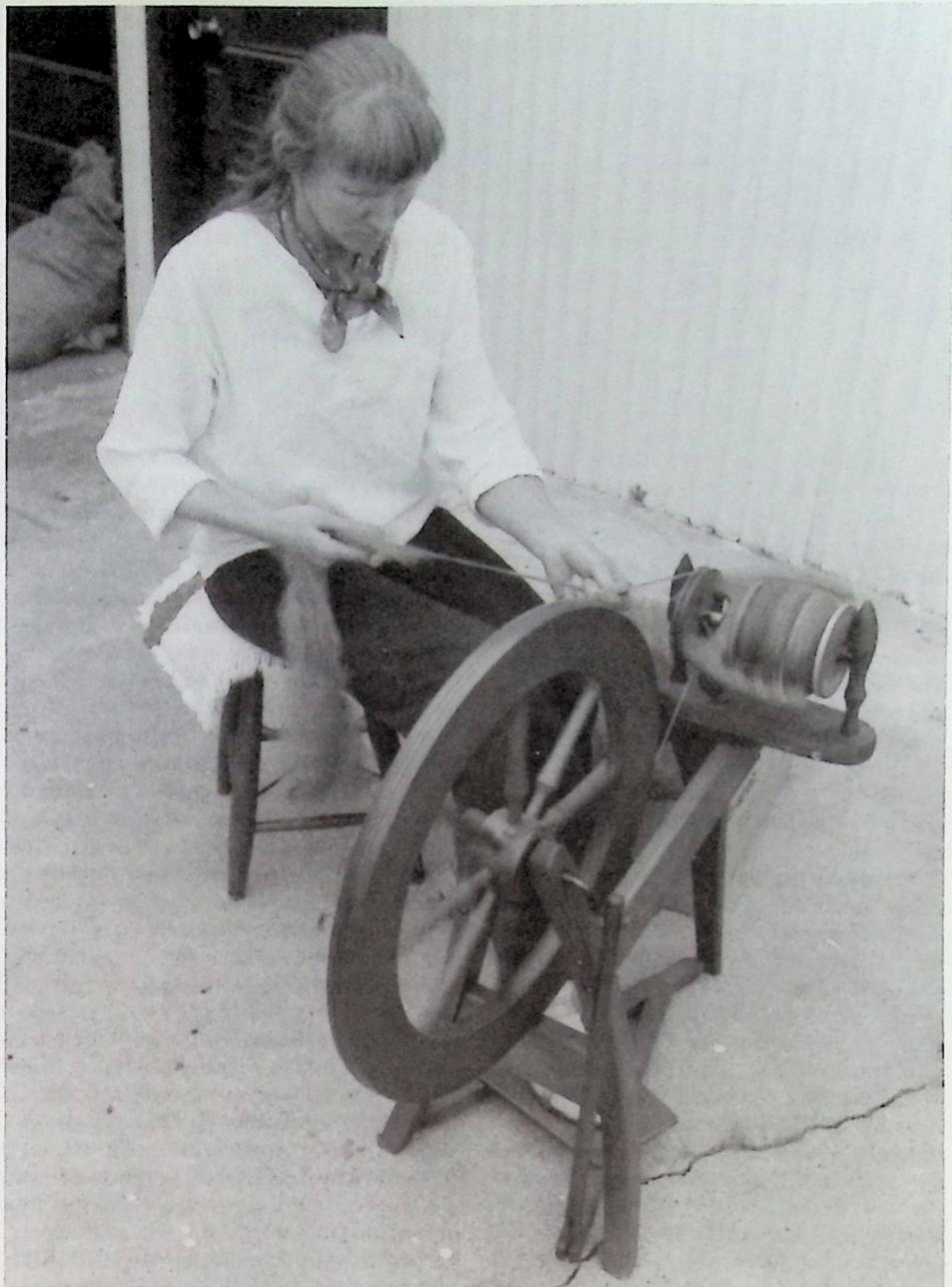
Though the day is hot and August, I must try on a mauve sweater. I chose a rose and grey one, nicknamed "The Mists of Avalon" by Betsy and Sari. It's an armor of warmth. The ultimate security blanket. These are sculptured garments—outer bodies, like turtle shells. Only flexible, flattering, comforting. And, as Betsy says, the product is truly greater than the sum.

This sweater, a batwing bullover, is a basic pattern of the line, varied by Betsy with a crew, cowl, or V neck. Flight jackets, bat wraps and raglan jackets are other standard patterns. Sari's felt designs range from neon blips on black to graceful peacock motives on white. One jacket features meandering tideland colors. Undyed wools in subtle shades combine especially wonderfully in the felting process.

Betsy and Sari's partnership began when they bought an electric carding machine to do custom carding. Growing bored with the work, they began experimenting with their beautiful bats of wool. They've far surpassed the nomad who stuffed his sandals with wool because his feet hurt, and after 50 miles of foot-generated temperature change, agitation, and moisture, discovered felt. In September Shear Delight was juried in the American Crafts Show in San Francisco, "the Olympics of crafts production" in the United States. Their unique garments have sold in specialty shops scattered across the country. Locally, they are featured at Bandon's 230 2nd Street Gallery, a few short steps from Westerly Webs.

A quality showcase for local and regional artists of all media, 230 2nd Street displays fiber pieces from scarves to room sculptures. Bandon weaver Eleanor Brown works both ends of that spectrum with her gossamer scarves and 3-D hangings. Her four-point double star weave in nearly-sheer wool of purple, magenta and kaki brings fiber work into the realm of architecture, adding geometry to the light.

A blanket of nameless colors—something like pink, brown, lavender, mauve—falls into my vision. These are the last colors of sunset that always fade just beyond words. I know before I touch this softly draped creation that this is not brillo wool. It is hand-carded, spun, and dyed from New Zealand wool by Janice Powenski, who can



Jolly Taskila spins wool outside Bandon Wool Company shop.



John Brown, Langlois shoemaker and sheep shearer, working on a small flock up the Sixes River.

watch the sun set from her small studio in the old Coast Guard Building.

Janice's work, shown throughout the gallery, uses color with elegant restraint. Wintery browns have life; purple is muted with naturals. Aqua and rust accent a hemp and linen bag. Her year's study in New Zealand manifests in Janice's very "finished" products and in her intimate knowledge of fibers: whether using jute, goat's hair, or the finest wool, she features the qualities she is working with.

A curious rug hangs in Janice's studio: straight, smooth, shiny stuff like horses' manes is not woven but is thickly stuffed into a linen warp. A closer look reveals crosswise linen that locks it in. This crimpless, white, long staple wool from the experimentally bred New Zealand Drysdale is one of the best carpet wools in the world.

During Janice's summer break in New Zealand she worked on sheep ranches, receiving payment in wool. Fleece in tow, she was headed back to Southeast Alaska, her home for 12 years, when her sister suggested that she stop off in Bandon. "I got more and more settled, with more and more equipment—this will be my third winter."

As Janice's touching down in Bandon brings technique and materials from Down Under, local spinners like Sandra Warner draw their art up from the ground. Each fiber artist's work, each product, expresses

something specific and personal. "Even our spinnings are different," says Pat Rhone. "Paula Simmons, foremost authority on weaving in the country, can go to a fair and recognize people's spinnings like a fingerprint. The more of us there are here in Bandon, the better."

There is also the universal, the archetypically satisfying nature of this art. Every phase has the beauty of metaphor, especially on the south coast where the Pacific and the continent are woven, are knitted together by the ever-shifting shore. Rippling tide pools, bird prints, rivulets. Criss-crossed sand. Pebbles.

And there is another metaphor too strong to ignore. Most spinners and weavers are women. It feels to me like a woman's spinning comes from inside her body, the umbilical cord that nourishes new life. These women make connections. Their creations link people with animals, people with people, people with earth. Maybe that's why Westerly Webs is something of a drop-in center, a place to come for therapy or belonging. To touch something beautiful, soft, durable, born of the earth for human use, is to belong to the universe.

©1984 Susan Spady

Susan Spady grew up in Bandon, and keeps going back for more. She is currently a master's level student in creative writing at the University of Oregon. She has contributed frequent articles to the Guide.

Ben Sidran: *Bop City*

Antilles (Island Records) AN1012

Reviewed by Homer Clark

Side 1

Solar (Miles Davis)
Big Nick (John Coltrane)

It Didn't All Come True (Ben Sidran)

City Home (Mose Allison)

Bop City (Ben Sidran)

Side 2

Little Sherry (Charlie Rouse)

Nardis (Miles Davis)

Up Jumped Spring (Freddie Hubbard)

Monk's Mood (Thelonious Monk)

Ben Sidran: PhD in Philosophy; pianist; host of National Public Radio's "Jazz Alive!" [and the new "Sidran on Record" premiering on KSOR this month]; composer; producer; and jazz singer. This man has been highly regarded for several years in the jazz music business with Arista recordings *A Little Kiss in the Night*, *The Doctor Is In*, and others. Their musical value in part relies on players like Blue Mitchell, trumpet, and Phil Woods, alto sax. Another "part" is material like Charlie Parker's compositions, as well as the "part(y)" of the third part, Sidran's piano playing, singing and composing. The previously mentioned earlier albums were almost entirely original material. They also didn't sell very well (I got copies for \$2.50 in record store cut-out bins).

Well, all that's changed somewhat. The *Bop City* album is almost entirely other people's songs, and Ben Sidran wrote almost all the lyrics.

Phil Woods is back again to lend his perfect genius, along with vibist and co-producer Mike Mainieri. Bill Evans' bassist, Eddie Gomez, joins drummer Peter Erskine and guitarist Steve Khan on this date.

Now Dr. Sidran has (oh, God, I'd hoped that I wouldn't resort to this!) the right prescription for an entirely enjoyable, swinging album. His young (sounding)



Ben Sidran, renowned pianist, composer and author.

exuberant singing swings as a perfect accompaniment to his "backup" men (a contradiction here because they all truly lead one another in an ensemble). He vocally and lyrically, all at once, pays homage to some of the finest music in jazz. Let's hope that the usual distribution problems of jazz albums are overcome enough for this record to succeed enough for Ben to give his same swinging treatment to the vast numbers of jazz melodies still bouncing off the stars and stages of our musical world. The music deserves only the very best handling. Jon Hendricks and a few others have proven their ability to put words to jazz compositions. Ben Sidran also has proven his ability and *trust* with this recording.

Homer Clark is a regular reviewer for Jazzscene, the monthly newsletter of the Jazz Society of Oregon, P. O. Box 968, Portland, OR 97207. By permission.

WILLIAM KEELER:

Actor, Scholar and Man of Good Words

After three years and many roles, actor William Keeler has some clear ideas about the successes and future goals of the Oregon Shakespearean Festival. His acting and academic background make his up-coming book on why, as an audience, we respond as we do to fine theatre.

In the following interview with Erland Anderson, poet and professor of English at Southern Oregon State College, Keeler talks about what is happening to us during the best moments of theatrical experience



Anderson: Let's begin with your experience at the Oregon Shakespearean Festival. What is your evaluation of the Festival? Is it living up to the ideas presented by Eugene Ionesco when he says that literature and art have the potential for rehumanizing the world in our overly technological age—"especially the theatre where we see ourselves live again in our love and antagonisms?" Is that what is happening here? Or do you accept what Ionesco is saying?

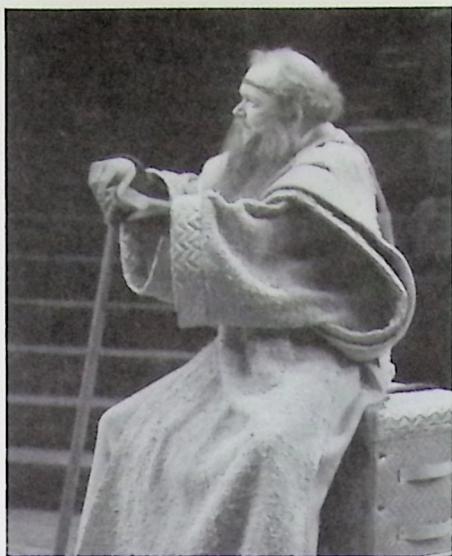
Keeler: Oh, I definitely accept that. That's a marvelous statement. I believe it is an actor's responsibility to be a "window" on experience through which we as an audience pass. When we go through that window, what we encounter is ourselves. And from encountering ourselves we tend to go on to encounter the significance or lack of significance of our humanity. Both of these experiences, I think, make us glow with richer colors. And from that there is a tendency in an artistic work to find yourself rocked for a moment or two in the cradle of the infinite. You slip back in your seat and then walk out of the theatre with your skin a little tighter and your humanity a little taller.

Anderson: Right. I've felt that here in Ashland.

Keeler: That presumes that the actor is in fact a window through which you can pass. The belief there is that when what you receive as an auditor is truthful, believable, then that recognition can take place and the audience's empathy can take place. There's a problem, though, if the actor is, instead of a window, a "door." One can become a door that blocks that kind of aesthetic experience if one's goal is primarily to please the audience with what one is in person, rather than through the character or role that one is playing.

Anderson: I've seen that happen sometimes, too.

Keeler: It is terribly frustrating, but it is a fact that not everything that occurs to us is art. And to get it there we have to do some more difficult work than just the gratuity of being ourselves. With respect to the Festival, I think that we are riding the cusp of that threshold between work that is at times self-indulgent and work that is more reflective of these higher goals.



As Nestor in "Trollus and Cressida"



William Keeler as Hector, Sr., with Gayle Bellows in "Man and Superman"

Anderson: So we have a kind of continuum here from "self-indulgence" at the low end up to achieving...what exactly?

Keeler: Achieving a sort of artistic transcendence. And that largely has to do with what each production is looking for: the truth—which I firmly believe every production here sets out to seek . . .

Anderson: Oh, really?

Keeler: Yes. Their goals are very high. Whether they succumb to problems of craft, or problems of individual temptation and weakness, which we are all prone to, or they overcome these, that's where they are on the spectrum.

Anderson: So you believe they are shooting high enough. No criticisms in that area?

Keeler: None at all. What I think happens is a by-product of where we are. We can become the biggest church in the valley. We can suffer from a certain parochialism whereby our own vision begins to be taken for granted, both by the folks around us, in which case some really genuine work may not be received well, and by ourselves, in

which case we don't maintain the highest standards of competitiveness.

Anderson: Part of this is an audience problem, too, isn't it? Audiences may not respond. They may not have the high standards you have.

Keeler: Right. I'm a pretty rare duck. I don't ask everyone to have the same standards, but I believe that audiences here do respond when our productions reach these standards. The audience may not know precisely what is happening to them, but they go away with that experience I mentioned...I think, too, that we are suffering in our culture today from a problem of overexposure to acting in the media. We begin to take it for granted. Furthermore, since we experience it through the media, we are passive. What happens in live theatre is that the quality of the audience's talent affects the quality of the work being done.

Anderson: So the Festival is, as you say, at an exciting point of growth right now. Let's focus in on certain plays and see how they measure up.



As Uncle Sid in "Ah, Wilderness!" with Priscilla Hale Lauris



William Keeler as Hortensio with Susan Wands in "The Taming of the Shrew"

Keeler: We can try. *Cat On A Hot Tin Roof* was a very productive experience. There was a variety of accomplishment with respect to the goal of transcendence, but on the whole, the production was very truth-seeking. It offered the opportunity to be real.

Anderson: Aren't there problems with the play's datedness? I mean, it's the South back there somewhere and these are not precisely our conflicts today, but it was wonderful the way the production drew you in and touched something that is still with us.

Keeler: Yes, that was marvelous to me. I thought it was going to be a creaking melodrama at first. And, no, it's not. The genius that is Williams' insight into human beings, combined with the talents of the people doing the work here, has become really haunting. Now that doesn't deny the real problems of the dramatic tool itself. I mean the fact that the first act was carried by two people and the second act was carried by two people.

Anderson: And the repetitious language. How many times do we hear the title of the play repeated? Five or six times?

Keeler: At least. It betrays a kind of insecurity on the part of the playwright that his symbolism will in fact be received. By now we can find a symbol at the drop of a phoneme.

Anderson: Ha! I always wonder about Williams.

Keeler: As a style, he tends to float. Now if you can solve the problem of the wisdom of that and what makes that necessary, then it's a different experience from Shakespearean drama with fairly linear events in five acts.

Anderson: Let's turn to another play you've been in: *Troilus and Cressida*.

Keeler: That one was a very healthy swing at a very difficult play. My only problem with that production was that it seemed to be conceived in terms of results.

Anderson: You've lost me now.



As Doc Baugh in "Cat on a Hot Tin Roof"

Keeler: O.K. There's a difference between going through a process, and playing the result of that process without going through it. It's one thing to come into a room and show people that you are grief-stricken and quite another to go through the process of putting together with your mind and imagination internally those elements that lead you to that grief, and letting it be.

Anderson: I see.

Keeler: The play begins with the statement that war is hell. We go through x-number of scenes in which we are told that war is hell. Now we haven't come very far.

Anderson: Is that a problem with Shakespeare's play?

Keeler: No, I think the play offers more than that. I think a tool that was sacrificed has to do with the good, old concept of medieval courtly love and how violence and sexuality are overwashed with heroism and honor. Something got lost.

Anderson: You start with a low opinion of the characters and they never really surprise you.

Keeler: Exactly. What tends to be lost is the joy that comes from a great Shakespearean production: the marvelous capacity of people to do things. You may have a character who is capable of great tenderness, heroism, insight, ability, and then he goes out and chooses to be a jerk. That's where the potential for serious, if not tragic, response comes from.

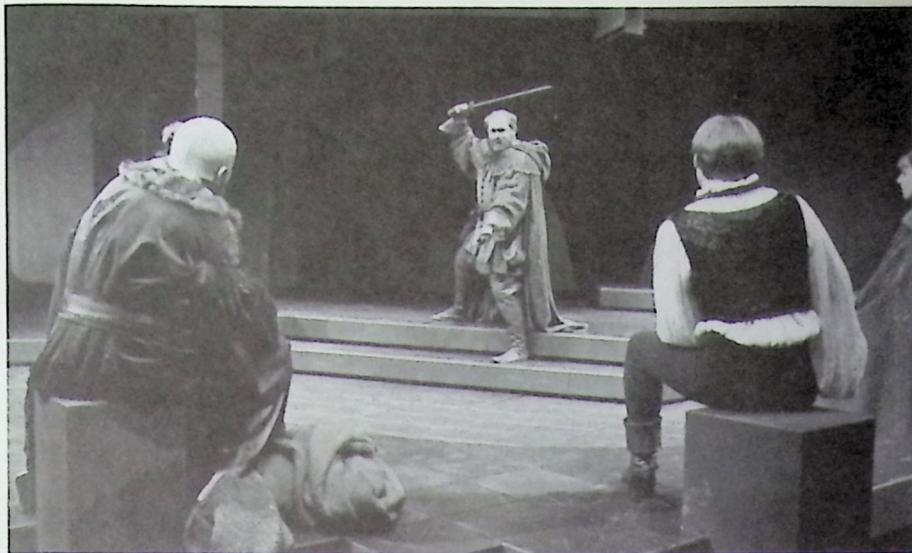
Anderson: So it's a "healthy swing at a difficult play?"

Keeler: And an attempt to do it for a modern audience. I find it interesting: the production was very clear. But that was also its problem. Harmonic subtleties and nuances got lost.

Anderson: It hits you over the head?

Keeler: We as an audience don't get to use our own imaginations. It forces us back in our chairs and says: "we will feed you."

Anderson: That might be the problem of the director. How are directors chosen for the productions here?



As Player King in "Hamlet"

Keeler: Well, there are essentially four avenues: someone who has a literary background (such as Jerry Turner), someone who has acting (Jim Edmondson here), someone who has a stage-management background (Dennis Bigelow would represent that here), and someone who has a design background (we don't have one of those this year but Sandy Robbins who directed *Othello* a few seasons back would represent that).

Anderson: Really? I saw that one but wasn't overly conscious of it visually. I mean it was so good in the other areas, too.

Keeler: Yes. I find it interesting that often the style of the director is determined by the area he is weakest in. It's a kind of compensation, but in that one we were told where to stand and to move six inches this way or that. With the director of *Troilus And Cressida*, now, he is a very intelligent, very intellectually aggressive person, but there's a problem: you can play with ideas up to the point where you don't have to be accountable, but the actors are the ones who always, daily, have to take the fall.

Anderson: Interesting. Now there was a different problem with *Taming Of The Shrew* at this point given the historical development of women's consciousness.

Keeler: Yes. A very difficult play and most of those issues were not addressed in the production. One of the solutions to working with a play here is to put the play in the hands of the actors and see what happens, shape what comes out. Now that's a valid solution but sometimes that's more profitable than at other times. It can also be a mechanism of avoidance.

Anderson: But the audience definitely liked that one. I didn't like it especially, but they seemed to.

Keeler: Yes. I didn't like it being in it. Again I would say that there are certain virtues to pleasing audiences that way and certain problems. I would be worried if every production we did here pleased the audience in that same way. But we reach for the transcendent goals elsewhere.

Anderson: *Translations* and *The Winter's Tale* maybe?

Keeler: *The Winter's Tale* was interesting because it, too, was one of the productions



As Hortensio with Joan Stuart-Morris in "The Taming of the Shrew"

that was put in the hands of the actors.

Anderson: Really? That one, I felt, achieved some marvelous things.

Keeler: It speaks a lot for the actors. We have more time here apparently than in some theaters to work on plays over the course of a season, but this may be a fallacy since we work on six to nine plays at once. I note that plays really begin to develop after they open, and that the presence of an audience removes the production staff from you as an actor. They can't get to you while the audience is there. That's an area of freedom. You get insights as you go along that you haven't had before.

Anderson: In a comedy you get responses from an audience right away, but it must be difficult in a play like *The Winter's Tale* that takes a while to warm up.

Keeler: That's where you depend on the experience of your actors, and at this juncture these actors have had a very significant body of experience working before audiences.

Anderson: Let's end by looking to the future. In the past there have been, let's say, three groups of plays: one, the serious and difficult works; two, the audience

pleasers; and three, a group of experiments, ranging from the sensational aspects of theatre to political theatre. Where are we headed now?

Keeler: Well, I think there would be a danger if any one of these got the exclusive focus. The most conservative line is the audience pleaser, but a few of these allow you to do a *Translations* and then you can do a *Revenger's Tragedy* now and then. It's a pretty risky bet; it stands to undermine the financial base you are working from, but you can try to have the best of both worlds. It is important to maintain a good bond with the audiences, and I expect this will continue. And it is important to remember that the literary tool, the play we choose to perform, is as a musical score. It's not meant to be read in isolation. It is intended for a live audience.

Anderson: Often those experiments have hit something going on at the time in the public psyche—the theme of incest, say, in *Tis Pity She's A Whore* or, even with a rather flimsy play, the latent Freudian elements in *Dracula*. They really caught on.

Keeler: That's the great joy and the great risk of what we do.



Medford Civic Theatre: Yours At \$28 Per Foot

by Joanna Taylor

The dawn of 1985 brings another exciting event to the Rogue Valley, especially the city of Medford. After ten years of producing quality theatre in various locations, the Medford Civic Theatre has a permanent home in downtown Medford. Medford will now join the ranks of major Oregon cities such as Eugene and Portland with its own permanent community supported semi-professional theatre.

From its creation in May, 1974, as a non-profit corporation, MCT has produced over thirty successful plays in eleven different locations to a total audience of 24,000.

Among the various productions the company has presented are: *Last of the Red Hot Lovers*, *6 RMS RIV VU*, *A Flea in her Ear*, *Barefoot in the Park*, *Dark of the Moon* and most recently (February 1984) the revival of *The Odd Couple* to commemorate MCT's tenth anniversary.

Over those ten years, the company has prospered because of the overwhelming dedication of the company's numerous members and the countless volunteers, not to mention the families of all those individuals.

Few audience members fully realize the enormous amount of time and effort necessary to present a production. The talents of so many people are used in every aspect of the theatre productions. Without the painting, building, acting, directing, dancing, lighting, costuming and designing, theatre would not exist. The same might be said for television or motion pictures, but local community-supported theatre is the cultural backbone of a civilization. It spurs ingenuity and encourages creativity. Without it, the heart, the vitality, the very soul of the human being disappears. The human spirit needs to express itself and theatre provides the outlet or medium to do just that.

But, where do all these dedicated souls come from?

The community.

Every creative person in the Rogue Valley must nurture local theatre in Medford. A community theatre offers economic as well as personal benefits to the people in the community. Nearby restaurants prosper as do nearby merchants.

With the move of MCT to its permanent location at 407 E. Main, the people and

businesses of the Valley have the unusual opportunity to help "build" the theater from the ground floor up. In the old "let's put on a show in the barn" tradition, MCT has acquired an old warehouse and will remodel it into a 150 seat auditorium with a three-quarter thrust stage that can be used by other local organizations. The 5,130 square-foot building has had renovation begun, but it needs the community to help keep it alive and well and growing.

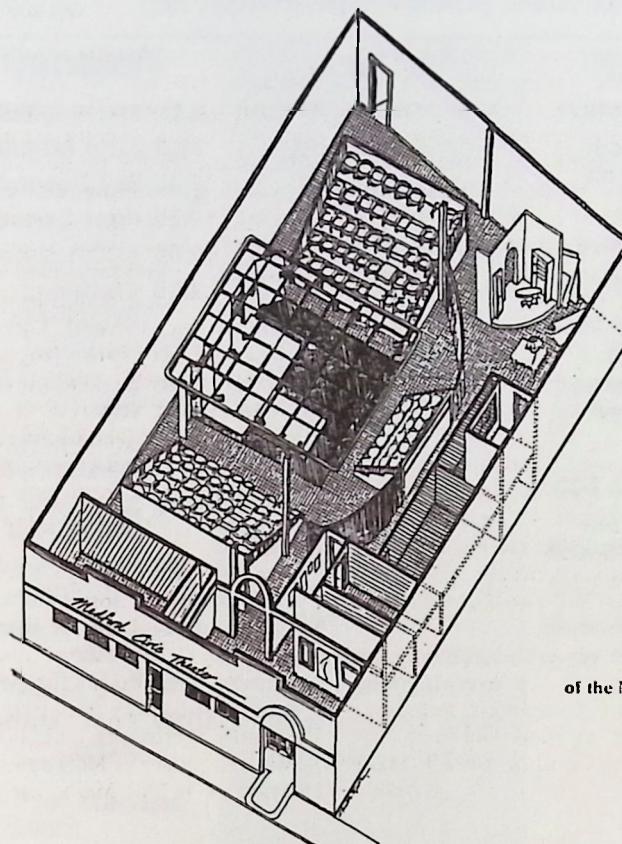
The MCT Board of Directors is offering local individuals and businesses a chance to invest in MCT by purchasing fixtures, hardware or any building material. They are even offering people a chance to "buy a square foot of the theater for \$28 each foot." In exchange the individual or business becomes a permanent member which allows special benefits during the run of each play.

The first production in MCT's "new home" will be *A Funny Thing Happened on the Way to the Forum* in early 1985. Three more shows will follow this year, one other musical and two comedies. Subsequent years will offer five shows per year and an upcoming season subscription series.

Medford Civic Theatre has big plans ahead and a bright future. With a past record of thirty quality productions in ten years, despite the lack of a permanent home, the company has proved itself a worthwhile and valuable asset to the city of Medford and to the Rogue Valley.

*For information
or to buy a foot of theatre
772-6964*

Joanna Taylor was production assistant and assistant stage manager of the Portland Opera Association before moving to Medford. She has acted locally for MCT, Minisball Theatre and the Britt Children's Festival.



*Aerial elevation
of the MCT's theatre design
by Bob Chase*

PROGRAMS & SPECIALS AT A GLANCE

The Santa Fe Chamber Music Festival from the beautiful musical mecca of the southwest, presents highlights from the 1984 festival featuring 27 of the country's finest music artists in memorable performances of chamber music classics and a world premiere by electronic composer Ivan Tcherepnin Thursdays at 7 pm.

A Musical Offering: Authentic Instruments and Interpretation captures the vitality and excitement of early music, and compositions from the Middle Ages through the Romantic period, Tuesdays at 7 pm.

Don Quixote, a six-part series based on the classic Miguel de Cervantes novel about the knight errant and his squire, Sancho Panza, on their quest for the impossible dream, airs Tuesdays at 9:30

Sidran on Record, the only national program of its kind, features famed pianist-composer-singer Ben

Sidran as he tracks the today in interviews with producers and blends t newest and best jazz re pm.

Hitch-Hikers Guide by the BBC, returns to repeat hearing on Mon. **Songs Jumping in Mouth** delight the young of all sounds every Monday a **I'm Too Busy to Talk** with American artists o reflections of dynamic, acting team Jessica Tan Stanley Kunitz, food-w John Huston, and play Norman Corwin, mixed occasion, will air Tuesd

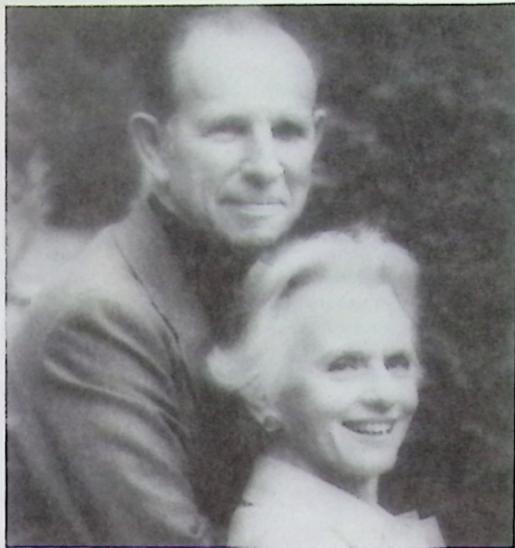
Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 About
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First
3:00 Detroit Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Toni Carr
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A New
8:00 Just Plain Folk	4:30 Songs Jumping in My Mouth	4:30 Too Busy to Talk	4:00 Studio
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All That Con
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Mus
	9:00 Hitchhiker's Guide	7:00 Musical Offering	7:00 Musical Sel
	9:30 Americans All	9:00 Lord of the Rings	9:00 Vint
	10:00 Post Meridian (Jazz)	9:30 Don Quixote	9:30 Lord Wim
		10:00 Post Meridian (Jazz)	10:00 Sidran Rec
			11:00 Post (Jazz)

lizing new trends in jazz
musicians and record
= talk with previews of the
cases each Wednesday at 10

to the Galaxy, produced
America's airwaves for a
ays at 9 pm.

v Mouth is meant to
ages with fresh thinking and
4:30 pm.

x Now features conversations
r 70. The wisdom and
creative personalities such as
v and Hume Cronyn, poet
her M.F.K. Fisher, filmmaker
ight-radio dramatist
with original music for each
ys at 4:30 pm.



Hume Cronyn & Jessica Tandy in "I'm Too Busy to Talk Now"

esday	Thursday	Friday	Saturday
ng Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
nt at gle Hall	2:00 Music From Europe	2:00 International Festival	3:00 Pittsburgh Symphony
ee to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
Terkel	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
lings derered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
ou Hall	7:00 Santa Fe Chamber Music	8:00 New York Philharmonic	8:30 A Mixed Bag
IMemory ion	9:00 Chautauqua!	10:00 American Jazz Radio Festival	10:30 The Blues
Radio	9:30 New Letters On The Air	12:00 Post Meridian (Jazz)	
Peter oy	10:00 Jazz Album Preview		
on			
Meridian	10:45 Post Meridian (Jazz)		

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capitol. Martin Goldsmith hosts this new set of programs recorded on location at Washington's John F. Kennedy Center for the Performing Arts.

Jan 6 Pianist Joseph Kalichstein, violinist Jaime Laredo, clarinetist Harold Uright, cellist Sharon Robinson, and violist Kim Kashkashian perform chamber music by Johannes Brahms.

Jan 13 Flutist Paula Robison and pianist Ruth Laredo perform works by Poulenc, Rachmaninoff, Debussy and Faure, as well as excerpts from a flute arrangement of Schubert's "Die schoene Mullerin."

Jan 20 Pianist Jean-Yves Thibaudet performs Schumann's "Kinderszenen" and "Symphonic Etudes," as well as Ravel's "Sonatine" and "Gaspard de la Nuit."

Jan 27 Tenor Peter Schreier and pianist Walter Olbertz perform songs by Brahms, Mozart and Schubert.

12:00 n Chicago Symphony Orchestra

The nation's best orchestra begins its 1985 Winter season.

National underwriting by Amoco.

Jan 6 Conductor Adam Fischer conducts Rossini's Overture to *Semiramide*, Kodaly's *Hay Janos* Suite and *Ein Heldenleben (A Hero's Life)* Op. 40, by Richard Strauss.

Jan 13 Piano soloist Peter Donohoe performs Dominic Muldowney's Piano Concerto (American Premiere), Dvorak's *Otello* Overture, Op. 93 and Rachmaninoff's Symphony No. 3 in A Minor, Op. 44, are conducted by Mark Elder.

Jan 20 Violin soloist Elmar Oliveira performs Violin Concerto in D, Op. 35, Tchaikovsky's *Hamlet* Overture-Fantasy, Op. 67 and Debussy's *Nuages (Clouds) & Fetes (Festivals)*, from Nocturnes, and Scriabin's *Poem of Ecstasy* (Symphony No. 4), Op. 54, are conducted by Maxim Shostakovich.

Jan 27 Milton Preves, celebrating his 50th year as a member of the Chicago Symphony, and his 45th year as Principal Violist performs Bloch's Suite for Viola and Orchestra, Corigliano's *Tournaments* Overture, Mozart's Symphony No. 39 in E-flat, K. 543, and Wagner's *Die Meistersinger* Overture, are conducted by Sir Georg Solti.

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Detroit Symphony Orchestra

Jan 6 To be announced.

Jan 13 Herbert Blomstedt conducts, with pianist Rudolph Buchbinder as soloist in the Piano Concerto No. 1 in C Major, Op. 15 by Beethoven; and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

Jan 20 Neeme Jarvi conducts and pianist Grant Johannsen is featured as soloist. Three works are on the program: The *Karelia* Overture and Symphony No. 5 in E-flat, Op. 82, both by Sibelius; and the Piano Concerto No. 2 in B-flat, Op. 83 by Brahms.

Jan 27 Jiri Belohlavek is the conductor with pianist Mitsuko Uchida featured in the Piano Concerto No. 9 in E-flat, K. 271, by Mozart. Also on the program are Handel's Concerto Grosso in A Minor, Op. 6, No. 4; and the Symphony No. 1 by Bohuslav Martinu.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *TalkTalk* callers and Galvin discuss such [fictional] topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since

December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. The number to call is: **1-800-543-1075**.

National funding: *Cincinnati Microwave*.

8:00 pm Just Plain Folk

Host John Steffen takes a look at International Folk Music.

10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. Funds for local broadcast provided by *Farwest Steel Corporation, Medford*.

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

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MONDAY

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6:00 am Morning Edition

Just like *All Things Considered*, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from *Morning Edition*, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

- * Jan 7 POULENC: Sonata for Oboe and Piano
- Jan 14 PAISIELLO: Harpsichord Concerto in C
- Jan 21 BEETHOVEN: Symphony No. 7
- Jan 28 MOZART: Eine Kleine Nachtmusik

12:00 n KSOR News

2:00 pm Philadelphia Orchestra

Jan 7 Violoncellist Paul Tortelier performs Elgar's Concerto in E minor for Violoncello and Orchestra, Op. 85 and Bruckner's Symphony No. 2 in C minor. Conducted by Wolfgang Sawallisch.

Jan 14 Wolfgang Sawallisch conducts Haydn's Symphony No. 104 in D major, London, Hindemith's Symphony, *Mathis der Maler* and Dvorak's Symphony No. 8 in G major, Op. 88.

Jan 21 Contralto Maureen Forrester performs Mozart's Symphony No. 34 in C major, K. 338, Mahler's *Lieder eines*

fahrenden Gesellen, and Respighi's *The Pines of Rome* and *Roman Festivals*. Conducted by Riccardo Muti.

Jan 28 Yoel Levi conducts Brahms' Variations on a Theme by Haydn, Op. 56a, Ginastera's *Variaciones Concertantes* and Franck's Symphony in D minor.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Jan 7 Roger Ebert, a prominent movie critic on, *A Kiss Is Still a Kiss*, his new book about recent films.

Jan 14 Joe Klein, author of *Payback*, is Cromie's guest.

Jan 21 Mary Higgins Clark, author of the suspense novel *Stillwatch*, is featured.

Jan 28 Peter Golenbock, whose new book, *Bums*, is a retrospective of the Brooklyn Dodgers, is Cromie's guest.

4:30 pm Songs Jumping In My Mouth. Local broadcast funded by a grant from the Oregon Education Association

Jan 7 "Why?" The series' entertaining trio of animal characters join children in asking unusual "why" questions.

Jan 14 "How Things Came To Be" The animal characters' speculations about life blend with children's original stories.

Jan 21 "Mama's Talk and Daddy's Walk" Hootenanny Granny remembers the hilarious ancestors in her family tree, and children describe family traditions.



If you heard it on:

Ante Meridian

First Concert

Siskiyou Music Hall

Post Meridian (Jazz)

Possible Musics

The Blues

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Jan 28 "What's In a Name?" Stories about unusual naming traditions highlight a program on children's feelings about their names.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Slaklyou Music Hall

- * **Jan 7** POULENC: Concerto for Two Pianos
- Jan 14** RACHMANINOFF: Symphony No 2
- Jan 21** BRUCH: Violin Concerto No. 1
- Jan 28** MOZART: Symphony No. 41 "Jupiter"

9:00 pm Hitch-Hiker's Guide to the Galaxy

The most popular radio drama ever broadcast by the BBC returns to poke fun at contemporary social values and the science fiction genre. A 12-part series.

Jan 7 Arthur Dent takes off on an epic adventure in time and space. Included is some helpful advice on how to see the Universe on less than 30 Altarian Dollars a day and an inside look at Earth's unexpected destruction to make way for a galactic freeway.

Jan 14 Arthur Dent, fortuitously saved during the demolition of Earth, now faces a hopeless choice between certain death in the vacuum of space or finding something nice to say about Vogon Poetry.

Jan 21 Improbably rescued from doom by the Vogons, Arthur Dent finds himself and his companions in the middle of a mysterious missile attack from which they have no escape.

Jan 28 Arthur Dent learns that Earth was created by Magratheans and run by mice. In the meantime, his hitchhiking companions are confronted with a powerful and highly improbable force that threatens their lives.

9:30 pm Americans All

A 26-part series of dramas highlighting the lives of some of America's spirited and courageous individuals. Produced by Hinman Brown, creator of the CBS Radio Mystery Theater. Screen star Charlton Heston hosts.

Jan 7 The Story of Mark Twain Actors Russell Horton and Don Scardino recreate the American Humorist's confrontation with the local militia at the start of the Civil War.

Jan 14 The Story of Harry Truman Unsuccessfully trying his hand as a storekeeper following World War I, the future president of the United States sets his sights on politics as a career.

Jan 21 The Story of William Sidney Porter—O Henry Actors Paul Hecht and Fred Gwynne star in this drama of one of the greatest masters of the American short story whose writings reflected his life's experiences—including time in prison.

Jan 28 The Story of Luther Burbank Noted actress Marian Seldes joins John Beal, who stars as the legendary botanist and geneticist whose work revolutionized world agriculture.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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TUESDAY

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6:00 am Morning Edition

6:35 am Tips of Monetary Interest. Russ Dale, broker and investment counselor, explains the sometimes bewildering world of investing. This weekly commentary during Morning Edition will be of interest to the beginning and expert investor.

7:00 am Ante Meridian

7:50 am Community Calendar
9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Jan 1 TCHAIKOVSKY: Symphony No. 6 "Pathetique"
Jan 8 VIVALDI: Concerto in G minor for Flute and Bassoon
Jan 15 STRAVINSKY: Ragtime
Jan 22 GINASTERA: "Estancia" Ballet Suite
Jan 29 BRAHMS: Symphony No. 1

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Jan 1 Robert Page conducts Ernie Mills, soprano; David Eisler, tenor; John Reardon, baritone; Myrna Paris, mezzo-soprano; Randolph Messing, baritone, in Bernstein's *Candide*.

Jan 8 Pianist Horacio Gutierrez performs Beethoven's Piano Concerto No. 4 in G, Op. 58. Hanson's *Elegy in Memory of Serge Koussevitsky* and Prokofiev's Symphony No. 5 in B flat, Op 100, are conducted by Gerhardt Zimmermann.

Jan 15 Isaiah Jackson conducts the Cleveland Orchestra Chorus in works by Bach, Grieg, Barber, Olly Wilson, Copland and Handel.

Jan 22 Mozart's Symphony No. 38 in D, K. 504 *Prague*, Berg's Violin Concerto (1935) and Schumann's Symphony No. 2 in C, Op. 61, are conducted by Christoph Von Dohnanyi. Violinist Itzhak Perlman solos.

Jan 29 Pianist Rudolf Serkin performs Mozart's Piano Concerto No. 22 in E flat, K. 482. J.C. Bach's Sinfonia, Op. 28, No. 3, and Dvorak's Symphony No. 9, in E, Op. 95, *From the New World*, are conducted by Christoph Von Dohnanyi.

4:30 pm Horizons

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

Jan 1 Native American Women: *Keepers of the Tradition* Sioux and Ojibwa women recount problems of keeping traditional Native American values in today's society.

Jan 8 Children at Risk: *Out of Harm's Way Politics* Professionals discuss complexities of safeguarding children against abuse and harmful family environments.

Jan 15 Central American Refugees: *The New Underground Railroad* Church and government officials explore the controversy over parishioners giving sanctuary to Salvadoran and Guatemalan refugees.

Jan 22 Koyukon Indian Mortuary Celebration Native Alaskan Indians discuss the meaning and origin of the stick dance, a ritual held for souls of the deceased.

Jan 29 Profile: Zora Neale Hurston A tribute to the late folklorist, anthropologist and novelist, recalls her literary influence on young black writers.

4:30 pm I'm Too Busy To Talk Now: Conversations With American Artists

Over 70 A series of 13 half-hour interviews that explore the relationship between aging and creativity. The subjects span the performance, literary, visual and plastic arts. with composer John Cage, writer Mark Fisher, actors Jessica Tandy and Hume Cronyn, painter Alice Neel, screenwriter Julius Epstein, balladeer Burl Ives, poets Stanley Kunitz and Josephine Miles, artist Louise Nevelson, sculptor Reuben Nakian, radio and TV writer Norman Corwin, ceramic artist Beatrice Wood and filmmaker John Huston.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan 1 BEETHOVEN: Symphony No. 5
Jan 8 SIBELIUS: Karelia Suite
Jan 15 HOLST: Second Suite for Military Band
Jan 22 MOURET: Symphonies, Second Suite
Jan 29 SAINT-SAENS: Prelude and Fugue in E

7:00 pm A Musical Offering: Authentic Instruments and Interpretations

Performances and conversations with members of outstanding early music ensembles highlight this new 13-part series. The programs authentically re-create the atmosphere, ambience, and legacy of music-making in Europe before the 18th century.

Jan 1 Musicians of Swanne Alley These renowned musicians present early popular tunes by 16th-century composers John Dowland and Anthony Holborne.

Jan 8 Concert Royal The ensemble performs 18th-century French concertos and cantatas by LeClare, Blavet and Clerambault.

Jan 15 Smithsonian Chamber Players The group performs music of the French High Baroque, including works by Couperin, Ramau and Boismortier.

Jan 22 Smithsonian String Quartet The Washington-based quartet performs chamber music by Haydn, Arriaga and Beethoven.

Jan 29 Smithsonian Chamber Players A performance of *Regina Coeli* by 18th-century Bavarian Emperor Leopold I, and music by Biber, Froberger and Schmelzer.

9:00 pm The Lord of The Rings

A 26-part adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of Middle Earth. Produced by the British Broadcasting Corporation with introductions by Tammy Grimes.

Jan 1 Treebeard of Fangorn Merry and Pippin meet Treebeard the Ent as Gollum, a small, slimy creature offers to help Frodo and Sam.

Jan 8 The King of the Golden Hall Gandalf reveals the evil treachery of Saruman's creature to King Theoden of Rohan.

Jan 15 Helm's Deep King Theoden defends Helm's Deep against Saruman's army.

Jan 22 The Voice of Saruman Gandalf and Theoden resist Saruman's attempt to divide them, while Sam, Frodo and Gollum finally arrive at the Black Gate of Mordor.

Jan 29 The Black Gate Is Closed Theoden resolves to muster the Riders of Rohan at Edoras.

9:30 pm The Cabinet of Doctor Fritz

Jan 1 Mumbo Jumbo A startling discovery unravels the plot's tangled web, revealing a mysterious conspiracy which began in Egypt thousands of years ago.

This program concludes the series.

9:30 pm Don Quixote De La Mancha

The legendary hero who dared to dream the impossible in a six-part dramatization of Book 1 of Miguel de Cervantes' masterpiece.

Jan 8 The Quest Begins Beginning his quest as Don Quixote de la Mancha, Alonso Quijana battles against windmills mistaken for giants while his faithful sidekick Sancho Panza watches helplessly.

Jan 15 The Enchanted Castle Bruised and battered from their calamitous run-in with the windmills, the duo take shelter at an inn which Don Quixote insists is a castle.

Jan 22 Battle of the Sheep Thrown out of the inn, Don Quixote takes arms against a flock of sheep he believes are armies.

Jan 29 The Knight of the Barber's Basin Don Quixote's chivalrous exploits continue when he mistakes a barber's basin for the fabled helmet of Mambrino.

10:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



The Attack on the Windmill from Gustav Doré's Illustrations for Don Quixote.

WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am About Women

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Featured works on compact discs.

Jan 2 MENDELSSOHN: Piano Quartet in C

Jan 9 HAYDN: Piano Sonata No. 59

Jan 16 MAHLER: Symphony No. 1

Jan 23 SOLER: Piano Sonata in D minor

Jan 30 LISZT: Anees de Pelerinage

12:00 n KSOR News

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

Jan 2 Gerard Schwartz conducts the Y Chamber Orchestra in Beethoven's Piano Concerto No. 5 in E-flat, Op. 73 (*Emperor*). Alfred Brendel, pianist.

Jan 9 Elly Ameling, soprano and Rudolf Jansen, pianist performs works by Schubert.

Jan 16 Richard Stoltzman, clarinet; Irma Vallecillo, piano; and Eddie Gomez, double bass perform McKinley's Entrata No. 2, Lutoslawski's Dance Preludes, Poulenc's Sonata for Clarinet and Piano and Monk's *Round Midnight*.

Jan 23 Elmar Oliveira, violin, and Robert McDonald, piano, perform Handel's Sonata No. 4 in D major, Op. 1, No. 13 and Prokofiev's Sonata No. 1 in F major, Op. 80.

Jan 30 Chick Corea, piano; Gary Burton, vibraphone; Ida Kavafian & Carol Shive, violins; Theodore Arms, viola and Fred Sherry, cello perform Levant's *Blame It On My Youth*; Corea's *Addendum*, Music with String Quartet, *Tweedle Dee, Isfahan* and *Day Dance*; and Monk's *Round Midnight*.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Funded by Anonymous Listeners in Ashland

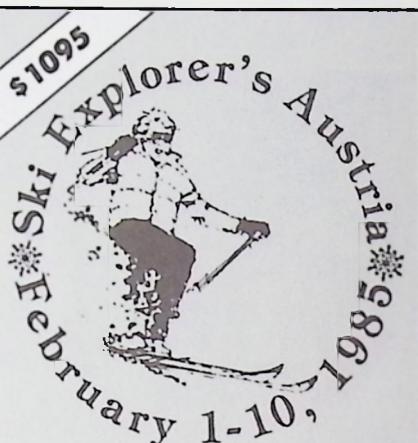
Jan 2 First Chair Violinist Emanuel Brook, Concertmaster of the Boston Pops, joins host Roland Nadeau at the keyboard for music by Fritz Kreisler, and excerpts from Vivaldi's *The Four Seasons*.

Jan 9 Bernstein's West Side Story Pianist John Balme joins Nadeau to explore Bernstein's famous musical, both at the piano, and in readings from the work's original inspiration, Shakespeare's *Romeo and Juliet*.

Jan 16 Bernstein's West Side Story (Conclusion) Pianist John Balme and Nadeau conclude their artistic and literary exploration of the famous Broadway musical.

Jan 23 Great Chamber Music: Berlioz's "Romeo Et Juliet" Famed musicologist and Berlioz expert Jacques Barzun joins the host for a revealing exploration of the 19th-century masterpiece.

Jan 30 Great Chamber Music Host Roland Nadeau showcases Dvorak's famous Serenade in E Major, Opus 22, regarded as one of the Czech master's finest works.



Reservations & Information:

Explorer Travel

521 E. Main St./P.O.Box 1048
Ashland, Oregon 97520

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4:00 Studs Terkel

Acquisition funded by Casa del Sol, Ashland

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

5:00 pm All Things Considered**6:30 pm Siskiyou Music Hall**

Jan 2 MASON: Sonata for Clarinet and Piano
Jan 9 BEETHOVEN: Piano Trio in C Minor
Jan 16 HAYDN: Symphony in D
Jan 23 VIVALDI: Oboe Concerto in D Minor
Jan 30 RIMSKY-KORSAKOV: Piano Concerto

7:00 p.m.**Music Memory Feature**

Each week during the school year, Siskiyou Music Hall will play a special classical music selection for the listening and learning pleasure of elementary school students in the KSOR listening area. This is a cooperative effort of area music teachers and KSOR. Featured this month:

Jan 9 Debussy: *Prelude to Afternoon of a Faun*
1st Movement
Jan 16 Haydn: *Surprise Symphony*,
2nd Movement
Jan 23 Dvorak: *New World Symphony*
2nd Movement
Jan 30 Review Week

Funds for local broadcast provided by
Tim Cusick, Realtor

Hampton Holmes Real Estate, Ashland

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

When a corpse, wearing only a golden pince-nez, is found in the bathtub of a respectable Battersea architect, the dapper detective Lord Peter Wimsey is summoned to solve the mystery in this eight-part dramatization of the Dorothy L. Sayers classic, *Whose Body*.

Jan 2 The Body In the Bath Finding an unknown body in his bathtub, a respectable Battersea architect discovers he is the prime murder suspect—and Lord Peter Wimsey is called in to investigate.

Jan 9 Disappearance of a Financier

Inspector Parker brings Lord Peter news of a financier who is mysteriously absent the morning after an unidentified corpse is discovered.

Jan 16 Lunch at Lady Swaffham's

Seeking the owner of the golden pince-nez found on the body, Lord Peter places an advertisement that elicits an unusual response.

Jan 23 Shellshock Lord Peter's nervous condition forces a meeting with the great neurologist, Sir Julian Freke—a possible suspect.

Jan 30 Bunter Brings a Letter An unsuspecting medical student helps Lord Peter fill in the mystery's missing links.

10:00 pm Sidran on Record

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

Jan 2 Saxophonist David Sanborn demonstrates his unique style and talks about personal style. Also the latest works by Sonny Rollins, Miles Davis, and Carla Bley.

Jan 9 Guitarist John Scofield talks about the history of the blues and demonstrates harmonic innovations from his "Electric Outlet" album; and the host previews the latest by Clarence Gatemouth Brown, Hank Crawford, Milt Jackson and Carmen McRae.

Jan 16 Trombonist Craig Harris talks about his latest, "Black Bone"; and Sidran previews new releases by Dirty Dozen Brass Band of New Orleans, the New York Second Line of Terrance Blanchard & Donald Harrison.

Jan 23 Vibraphonist Mike Mainieri co-leader of Steps Ahead, demonstrates his production techniques and joins the host in previewing his band's latest, "Modern Times."

Jan 30 Drummer-composer Bob Moses examines multi-track tapes of his new album, "Visit With the Great Spirit," and discusses the latest big-band albums by Gil Evans, Quincy Jones & Count Basie.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

Funding for broadcast is provided by Royal Oak Retirement Residence, Medford

10:00 am First Concert

Jan 3 R. STRAUSS: Duet Concertino
Jan 10 DVORAK: Czech Suite
Jan 17 BOISMORTIER: Harpsichord Suite in E minor
Jan 24 KODALY: Cello Sonata, Op. 8
* Jan 31 SCHUBERT: Symphony No. 9

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras. This month's programs are from the Berlin Philharmonic Festival.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Jan 3 The Berlin Philharmonic Orchestra performs the original version of Mussorgsky's "A Night on Bald Mountain," Prokofiev's Second Piano Concerto with soloist Horacio Gutierrez, and Dvorak's "New World" Symphony.

Jan 10 Carlo Maria Giulini conducts the Berlin Philharmonic Orchestra in a single work: Anton Bruchner's Symphony No. 8 in C Minor.

Jan 17 Reinhard Peters conducts the Berlin Philharmonic in Schumann's Violin Concerto in D Minor with soloist Christiane Edinger, and the world premiere of Isang Yun's Symphony No. I.

Jan 24 Riccardo Muti conducts the Berlin Philharmonic in a performance of Mozart's Oboe Concerto in D Major, K. 314, with soloist Hansjorg Schellenberger; and Handel's "Water Music," Suites I, 2 and 3.

Jan 31 Riccardo Chailly conducts the Berlin Symphony Orchestra in Brahms' Violin Concerto in D Major with soloist Dimitri Sitkovetsky, and Schumann's First Symphony, "Spring."

4:00 pm Now Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by the Golden Mean Bookstore of Ashland.

Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jan 3 Sufi Tales of the Transpersonal

Psychologist, educator, business consultant, humorist and storyteller Jim Fadiman shows us how to laugh at our foibles and demonstrates that psychology did not begin with Freud.

Jan 10 Becoming Whole Virginia Satir, considered a "therapist's therapist" by her peers, speaks about the shifting family and workplace environments. She is author of *Peoplemaking* (Science and Behavior Books, 1976), *Your Many Faces* and *Making Contact* (Celestial Arts, 1976).

Jan 17 Walking the Earth

Quintessential walker Colin Fletcher, author of *The Complete Walker III* (Alfred A. Knopf, 1984), on the joys and wonders of trekking in the real wilderness, and his reasons for seeking solitude. He gently reminds of an earlier era when humans were more in touch with Mother Earth. He also authored *The Man from the Cave* and *The Man Who Walked Through Time* (Knopf, 1981 & 1968).

Jan 24 Creative Christianity Dominican Scholar and innovative educator Matthew Fox presents a refreshing perspective on the Judeo-Christian tradition by describing the creation-centered tradition as contrasted with the "fall/redemption" ideology. He wrote *Original Blessing* (Bear & Co., 1983) and directs the Institute in Culture and Creation Spirituality at Holy Names College in Oakland.

Jan 31 A Self-Made Miracle Ron Jones, author and educator tells the remarkable and insightful account of "Say Ray," a real-life itinerant, handicapped person, who found himself abandoned on a deserted road in Mexico without friends or money. The story, filled with humor and pathos, told with comic abandon and appreciation, expresses Jones' love for his work with the handicapped. He wrote *Say Ray* (Bantam, 1984), *The Acorn People and Kids Called Crazy*, (both made into TV movies).

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan 3 BRUHNS: Prelude and Fugue in E Minor

Jan 10 VAUGHAN WILLIAMS: Tuba Concerto

Jan 17 ERB: Quintet

Jan 24 TELEMAN: Poltsb Trio Sonata

* **Jan 31** SCHUBERT: Landler, Op. 171

7:00 pm Santa Fe Chamber Music Festival

A 13-part series from the Twelfth Annual Festival. On-location sound portraits of Santa Fe's artistic and cultural life are blended with world-class performances ranging from chamber ensemble classics to the world premiere of an electronic tour-de-force.

Jan 3 Harpsichordist Kenneth Cooper, violinist Ani Kavafian and the Mendelssohn String Quartet and others perform works by Jolivet, Soler, Dvorak and Schubert.

Jan 10 Harpist Heidi Lehwalder, flutist Marya Martin, and violist Heiichiro Ohyama are among musicians performing works by Bach, Debussy, Grieg and Schubert.

Jan 17 Clarinetist David Shifrin, oboist Allan Vogal and violinist Nina Bodnar are among musicians performing works by Persichetti, Poulenc, Debussy and Tcherepnin.

Jan 24 The world premiere of Ivan Tcherepnin's "Explorations" features the composer at the keyboard, executing the work's electronic processing.

Jan 31 Pianists Ursula Oppens and Kenneth Cooper, and violist Heiichiro Ohyama are among musicians performing works by Bach, Schubert, Bartok, and Hindemith.

9:00 pm Chautauqua!

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival host. Each creates an excursion into the literary arts with known and not-so-well-known authors.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

Jan 3 1984 Was Orwell Right? Presentations of works with Orwellian themes for the Apocalyptic year of 1984.

Jan 10 Richard Eberhard The octogenarian poet who has won the Pulitzer Prize and the National Book Award reads from his

Florida Poems (Konglomerati Press).

Jan 17 Donald Finkel and Constance Urdang, a husband and wife team, give a reading at the Midwest Poets series at Rockhurst College in Kansas City. Finkel is poet-in-residence and Urdang coordinates the writers' program at Washington University in St. Louis.

Jan 24 New Letters, Volume 51,

Readings from the celebrated quarterly of contemporary writing which contains works of John Ciardi, Constance Scheerer, and other—famous and not-famous—authors.

Jan 31 Marvin Bell Winner of Guggenheim, Fulbright, and National Endowment for the Arts Fellowships, teacher at the Iowa Writers' Workshop, and author of eight volumes of poems, Bell reads from published and new works.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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F R I D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

- Jan 4* PERGOLESI: Concertino No. 1
- Jan 11 SCHUMANN: Piano Concerto in C Minor
- Jan 18 GERSHWIN: Catfish Row
- Jan 25 GODARD: Piano Trio in G

12:00 n KSOR News

2:00 pm San Francisco Symphony

A 26-week broadcast series of concerts by the San Francisco Symphony, under the direction of Edo de Waart. Begins January 11.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.
Local broadcast made possible by Jackson County Federal Savings & Loan.

Jan 4 Pianist James Williams reveals his unconventional style in his original tunes, including "Inner Urge," and a duet with McPartland of "Groovin' High."

Jan 11 Actor Dudley Moore displays his talent in a solo on "The Way You Look Tonight" and teams with McPartland in "Exactly Like You."

Jan 18 Boston-based "stride" pianist Marie Marcus pays tribute to her mentor Fats Waller in a medley of his tunes and duets with McPartland in "Strutting With Some Barbeque."

Jan 25 Big Band veteran Joe Bushkin solos on "I've Got a Crush on You" and joins McPartland for "They Can't Take That Away From Me."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Jan 4 BRUCKNER: Symphony No. 3
- Jan 11 MOZART: Symphony No. 28
- Jan 18 CHOPIN: Krakowiak
- Jan 25 ZWILICH: String Trio

8:00 pm New York Philharmonic

Jan 4 Pianist Andre Watts is soloist in a performance of Beethoven's Piano Concerto No. 5 in E-Flat, Op. 7, "Emperor." Beethoven's Symphony No. 3 in E-Flat, Op. 55, "Eroica," is conducted by Rafael Kubelik.

Jan 11 Zubin Mehta conducts the Philharmonic in a performance in Bombay, India, of Dvorak's Symphony No. 9 in E, Op. 99, the "New World"; and works by Wagner.

Jan 18 Violinist Jimmi Lin is the soloist in a Hong Kong concert featuring Brahms' Symphony No. 4 in E, Op. 98; Bruch's Violin Concerto No. 1 in G, Op. 26; and Gershwin's *An American in Paris*. Zubin Mehta conducts.

Jan 25 Zubin Mehta conducts a concert in Taipei of Bernstein's Overture to *Candide*; Copland's Quiet City for Trumpet, English Horn and Orchestra with soloists Philip Smith, trumpet, and Thomas Stacey, English horn; and Mahler's Symphony No. 5.

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

Jan 4 **Joe Slinnert Quartet and Bill Kirchner Nonet** in a double bill.

Jan 11 **Buddy Tate and Al Grey** Two hard-swinging veterans join forces in a blues-filled program.

Jan 18 **Andy Bey Trio and Big Nick Nicholas** Vocalist-pianist Bey with popular songs, plus Big Nick and his all-star ensemble.

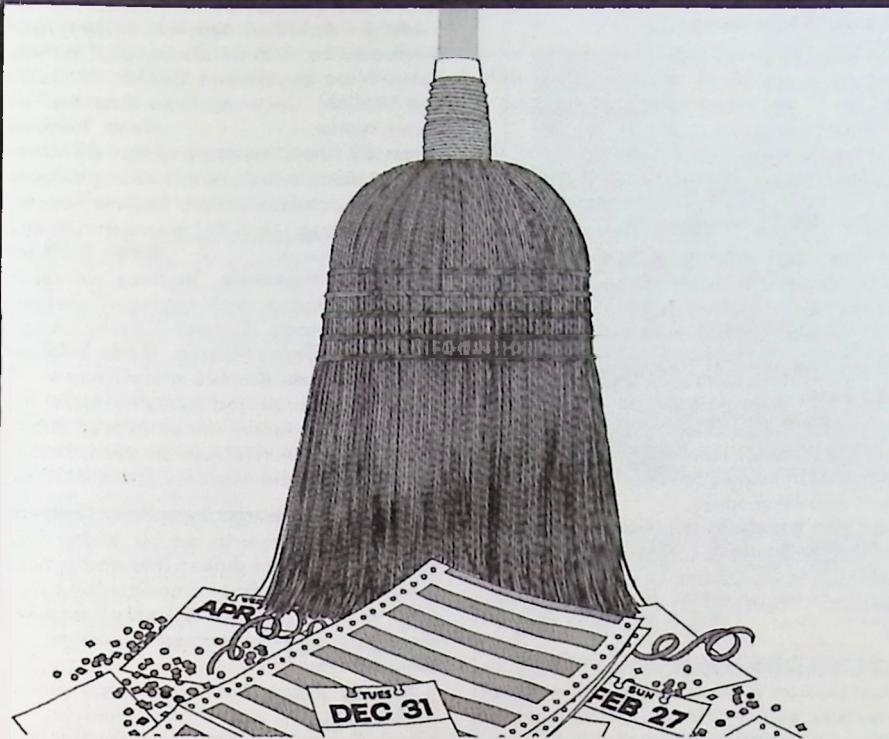
Jan 25 **Buffalo Jam** with guitarist Larry Carlton, keyboardist Terry Trotter, drummer Carlos Vega and others join forces in Buffalo, New York's famed Tralfamadore Cafe.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off





END-OF-THE-YEAR CLEARANCE

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

Jan 5 Extended Recordings Woody Herman and His Orchestra with "Summer Sequonca," and "Rhapsody in Blue" by Paul Whiteman and His Orchestra with George Gershwin at the piano.

Jan 12 Oddities Bill Robinson's tap dancing, jazz on washboards, Bechet on six instruments and others perform.

Jan 19 Allen-Hawkins Orchestra Little-known but excellent group led by Red Allen and Coleman Hawkins perform "Sweet Sue," "I Wish I Could Shimmy Like My Sister Kate," and other tunes.

Jan 26 Battle of the Bands Big band match-ups of Barnet vs. Tommy Dorsey, Erskine Hawkins vs Savoy Sultans, and others perform "Stardust," "Norfolk Ferry," and "Night and Day."

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Metropolitan Opera

The 45th season of great performances live from New York.

National funding by Texaco, Inc.

Jan 5 Arladden auf Naxos by Strauss. Conducted by Andrew Davis, and featuring Jessye Norman, Gianna Rolandi, Maria Ewing, William Cochran, Dale Duesing, and Dieter Weller. (Ends 1:45 pm)

Jan 12 La Clemenza di Tito by Mozart. James Levine conducts this new production sung by Elizabeth Connell, Tatiana Troyanos, Kenneth Riegel, Gail Robinson, Ann Murray, and John Cheek. (Ends 2:30 pm)

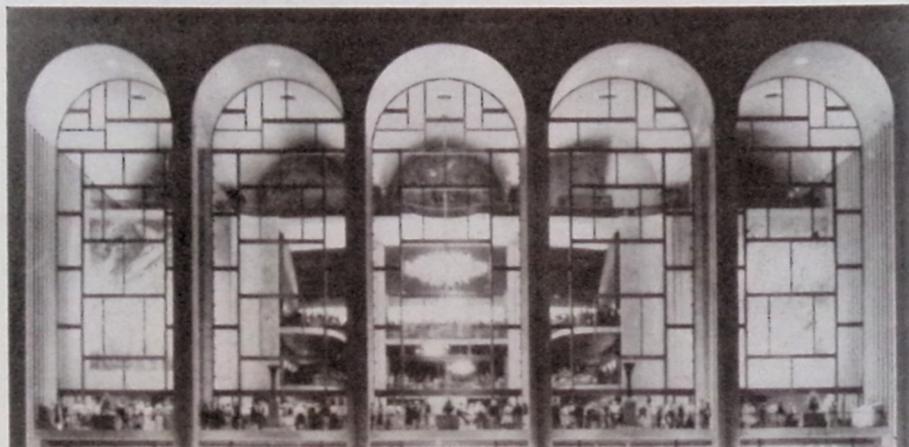
Jan 19 Wozzeck by Berg. Conducted by James Levine with Hildegard Behrens, Christian Boesch, Richard Cassilly, Ragnar Ulfgung, and Franz Mazura. (Ends 1:20 pm)

Jan 26 Les Contes d'Hoffmann by Offenbach. Conducted by Julius Rudel with Catherine Malfitano, Ariel Bybee, Alfredo Kraus, James Morris, Andrea Vells, Anthony Laciura, and John Macurdy. (Ends 2:20 pm)

3:00 pm Pittsburgh Symphony Orchestra

Twenty-six concerts led by Andre Previn during the 1983-84 season (before he moved to the Los Angeles Philharmonic), and a stellar roster of guest conductors. Lively intermission highlights on the orchestra, artists, and featured works.

Jan 5 Andre Previn conducts Brahms' Third Symphony, Bruckner's "Aureole," and Ravel's Concerto in D Major for the Left Hand,



New York's Metropolitan Opera House

with soloist Leon Fleisher.

Jan 12 Eduardo Mata conducts Brahms' Violin Concerto in D Major, Op. 77, with soloist Elmar Oliveira; Rodriguez's "Favola Boccaccesca," and Respighi's "Feste Romane."

Jan 19 Jean-Pierre Rampal is both conductor and flutist in this program of works for flute and orchestra by Mozart and Cimarosa.

Jan 26 Jean-Pierre Rampal is both conductor and flutist in this all Mozart program of works for flute and orchestra.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

Funds for local broadcast provided by Tru-Mix Construction Company, Medford.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen.

6:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

Jan 5 A program of concert highlights hosted by folk artists Larry Rand and Art Thieme.

Jan 12 Larry Rand hosts Jan Hobson and Her Bad Review, who perform a slick mix of show tunes, novelty numbers and music from the '20s and early '30s.

Jan 19 Art Thieme welcomes O'Reilly's Rogues, whose musical repertoire includes Irish tunes, bluegrass, swing and contemporary melodies.

Jan 26 Authentic tamburitzza music of the Popovich Brothers—together for over 60 years—is featured. Hosted by Larry Rand.

8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

DEPARTMENT OF LIBRARY SCIENCES



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Common Ground

Last year, when apples filled
the trees, a visitor intruded
from the hills. At first,
my curiosity at bay, I only
watched for leavings from
this creature with appetite.

I followed scat from tree
to tree watching for debris
gathering faster as the fall
wore on. In a matter of weeks,
all the apples were gone. Tracks
were found, six inches across
the foot, heavily sunken
into the ground.

These tracks I followed to the pond
where they staggered around
like some drunk had made them
in a dance. I thought perhaps I'd
catch him, if I were quiet,
weaving a private ceremony
in the night.

One day, I sensed some eyes
along my back, but when I turned,
no one was in sight, and yet,
I glanced to the ground ahead
and saw those tracks again,
next to ones I'd made
the day before.

This bear and I were pen pals
on a road of petroglyphs.
Our correspondance continued
until the winter closed us out
and snow covered our entire
conversation.

A neighborly exchange
might well be shared again.
We'll step softly into the
summer's end, watch the apples
ripen and know that we're on common ground.

—Joan Peterson

Joan Peterson graduated from U.C., Davis and has spent several years teaching in California and Oregon. She is enrolled in a Master's program at SOSC and lives on a forest farm in Applegate, Oregon. Her poetry has been published in *Siskiyou Country Magazine*, *The Planet Walker* and *The Point Reyes Light*.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

-273° C

I have sat on the shoulder of Einstein,
who observes his universe
spread before him
on a black marble floor
at the corner of Twenty-third
and Constitution.

Now I, too, can see his stars
sprinkled across
the planetarium's indoor horizon
where time changes
from past, to present, to future
at the push of a button,
and no atmosphere
obscures my view.

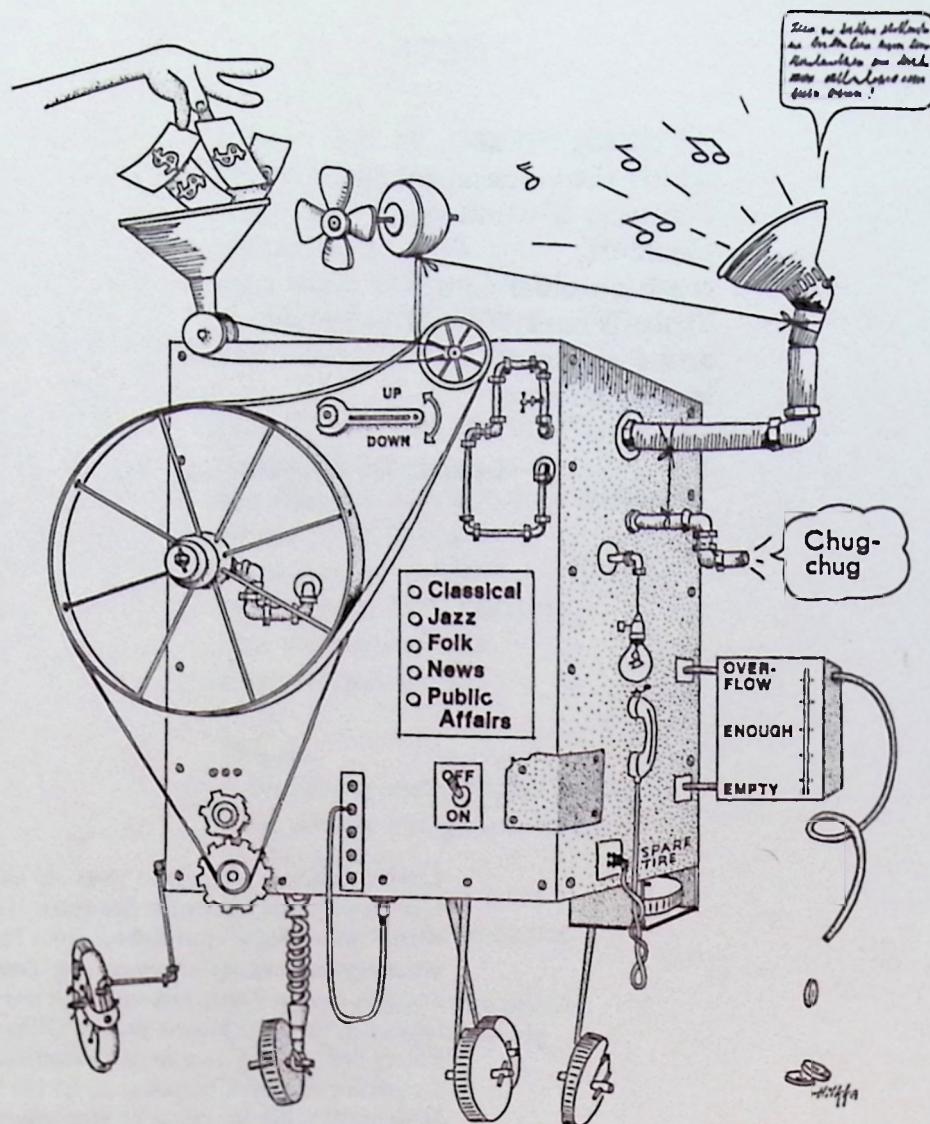
Polaris,
a flickering candlelight point,
held steady for generations
by Pythagoras,
who first dared to hear
the music of the spheres,
remains for now
the axis of our viewpoint
about which rotates all
that is known
of our situation.

As through time
whirls the celestial sphere,
I wonder if worlds past
Centauri
reach absolute zero.
Space is cold,
and I am small
in this infinity.

—Leslie D. Clason

Leslie Clason is nineteen years old and has been writing poetry for five years. Her work has been published in *The Washington Post*, *Sympostum*, *Big Talk*, and the *Oregon Daily Emerald*. She was a finalist in the 1983 Mount Vernon College Poetry Festival and won the 1983 Hodgson Award for English Composition. In 1983, Leslie was the literary editor of *Sympostum*. She currently studies creative writing at the University of Oregon.

THE MARATHON: Our report and our thanks!



During the shouts of joy—and some exhaustion—at 7:30 p.m. on November 17, another phone rang and a woman's voice said, "I just want to thank you for the marathon. I feel like I've had a big party in my house!"

And so ended KSOR's Fall 1984 Marathon.

The thanks, of course, really belong to the 1,757 listeners who called to make 1,821 pledges totalling \$60,177, the largest amount ever pledged during KSOR's history of on-air fundraising. (Two or three thank you's might be given to the 64 people who called in more than one pledge during the event.)

After the final geographical tallies were made, the main transmitter area accounted for 46% of the pledges, with 54% of the calls coming from translator communities:

Jackson County	46%
Coos County	10%
Curry County	3.5%
Del Norte	3%
Douglas County	9%
Josephine County	10%
Klamath County	9%
Lake County	1%
Siskiyou County	10%
Others	.5%

As we return to regular programming, we find the statistics interesting, of course, but the one thing that never shows up in the percentage columns is the degree of renewed commitment and responsibility we feel for providing the best radio possible for you who pledge your financial support to make KSOR possible for Southern Oregon and Northern California.

Our thanks also go to the many individuals and businesses who provided gifts as incentives for pledges during the marathon. They made the marathon more interesting—and probably shorter, too. Our thanks go to:

AA Outdoor Gallery, Talent
A Few Fine Things, Ashland
Adventures Hair And Now, Ashland

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Allan Bros. Coffee Beanery, Ashland
Amelia's Wings, Ashland
Anderson Custom Rods, Gold Hill
Arbor West Tree Experts, Eagle Point
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Avon Books, New York
Bandon Art Glass, Bandon
Jan Bannon Outdoor Photography,
Port Orford
Bird-In-The-Hand, Bandon
Bish Gardens, Talent
Blue Dragon Bookshop, Ashland
Jeff Breakey, Ashland
Britt Music Festivals, Medford
Bulletin Of The Atomic Scientists,
Chicago
Jeff Campbell, Medford
Casa Feliz Restaurant, Ashland
Larry Cavalier, Grants Pass
Chamber Music Concerts, Ashland
Chata Restaurant, Talent
City Painting, Medford
Clark Cottage Bakery, Ashland
Cobbler's Bench, Bandon
Community Concert Association
Diana Goole, Ashland
Coquille Valley Shoe Repair,
Coquille
Sheri Craddock, Ashland
Criona Celtic Music, Ashland
Depot Cafe, Yreka
Doll Cottage, Talent
Thomas Doty, Ashland
Allen Drescher, Ashland
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Economy Plumbling, Ashland
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Gene Hall, Medford
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Beth Hoffman, Ashland
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Jackson Federal Savings And Loan
Jazmin's, Ashland

Joe's Music Company, Grants Pass
Juniper Ridge Press, Ashland
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Lawnridge Bed And Breakfast,
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 Crescent City
Susan Lily, Williams
Loftus Piano Workshop, Coos Bay
Rob Lowry, Ashland
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Pyramid Juice, Ashland
Renaissance Chiropractic Clinic, Ashland
Rogue Valley Symphony, Ashland
Susan Rex, Ashland
Carolyn Robbins, Rogue River
Rock Creek Nut Company, Williams
Royal Inn Motel, Crescent City
JoAnne Ruoff, Port Orford
Santa Fe Ryan, Weed
Sageland Stonewear, Klamath Falls
Sammovar Restaurant, Williams
Charlotte Schumacher, Merlin

Self Discovery Floatation Center,
 Grants Pass
Susan Sheep, Ashland
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Spindrift Bed And Breakfast, Bandon
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Wildlife Safari, Winston
Helen Wilson, Ashland
The Wizard's Den, Ashland
Candy Wooding Calligraphy, Ashland
World Book-Myra Thompson, Ashland



ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 thru 10 Exhibit: Members' Work. Closed 11-31; reopening Feb. 1. 230 Second Street Gallery, Old Town. 10 am - 5:30 pm daily. (503) 347-4122 Bandon
- 1 thru 31 Exhibit Don Pugh, photography; and Paula Thone, sculpture. Fine Arts Gallery Umpqua Community College (503) 440-4600 x691 Roseburg

- 2 Jury Day Accepting fiber art work 10am-6pm. The Websters, 10 Guanajuato Way (503) 482-9801 Ashland
- 2 thru 19 Exhibit: Eskimo Dolls; George Catlin, prints; Medora Nankervis, oil paintings; Hours: Tues.-Sat. 12 to 4 pm, Grants Pass Museum of Art (503) 479-3290 Grants Pass
- 2 thru Feb 2 Sixth Anniversary Retrospective Show featuring works of 40 past & present members. Pacific Folk and Fine Arts Gallery. Winter: 11 am-5 pm Wed.-Mon. Jackson St. & Highway 101 (503) 332-2512 Port Orford
- 3 thru 31 Exhibit: Artist's Workshop Featuring works of local artists. Reception: Jan 3, 5-7 pm. Rogue Gallery, 8th & Bartlett (503) 772-8118 Medford



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5 & 6 Twelfth Night Musical
Roseburg Vintage Singers & Orchestra perform Bach's "Magnificat." 8 pm, Faith Lutheran Church, 820 West Kenwood, (503) 440-4600, x691 Roseburg

7 thru 31 Seconds & Old Stock Sale
Lithia Creek Arts, 49 N. Main, Plaza (503) 488-1028 Ashland

7 thru Mar. International Folksinging class in French, Russian, Spanish by Susan Ribinyi-Anderson. Can be audited or for credit at SOSC. Music Building Room 407 (503) 482-6331 Ashland

9 Books & Bagels: Book reviews (bring your lunch) 12:15 pm. Indian Room, Umpqua Community College (503) 440-4600 Roseburg

12 RSVO Young Artist Finals 8 pm, Music Recital Hall, Southern Oregon State College (503) 482-6353 Ashland

13 Art in Music: An Historical Perspective—The Baroque Beginning a film-discussion series co-sponsored by the Coos Art Museum and the Music Enrichment Association. 3 pm, Eden Hall, Southwestern Oregon Community College (503) 267-3901 Coos Bay/North Bend

14 Writers Club Meeting 2 pm, Umpqua Valley Arts Center, 1624 West Harvard Blvd. (503) 672-2532 Roseburg

14 thru Feb 1 Exhibit: Australian Student Printmakers Stevenson Union Gallery, Southern Oregon State College Mon-Thurs 8 am-9 pm; Fri 8 am-6 pm (503) 482-6465 Ashland

15 thru 26 Workshop: The Dyer's Art Different methods of dying fabrics. The Websters, 10 Guanajuato Way, (503) 482-9801 Ashland

15 thru 31 Exhibit: Gallery Artists Hanson Howard Galleries, 505 Siskiyou Boulevard., Thurs.-Sat. 10 am-6 pm & by appointment (503) 488-2562 Ashland

18 Benefit for Ronald McDonald House 4:30 pm, Jacoby Auditorium, Umpqua Community College (503) 440-4600 Roseburg

18 Invitational Photo Exhibit featuring works of 10 photographers. Opening reception Jan 18, 5-7 pm, Interim Gallery, 2nd floor of new building, Coos Art Museum, 2nd & Anderson. New hours: Tues.-Sun. Noon-4 (503) 267-3901 Coos Bay

18 Film: The Island Japan—a detailed study of a farm family. 7:30 pm. OIT Auditorium, Oregon Institute of Technology (503) 882-6321 Klamath Falls

19 Storyteller Thomas Doty Native American Tales, 7:30 pm, Umpqua Valley Arts Center 1624 West Harvard Boulevard (503) 672-2532 Roseburg

20 Chamber Music Series: Lydian String Quartet. 8 pm. Music Recital Hall, Southern Oregon State College (503) 482-6331 Ashland

22 thru Feb 16 Exhibit: Toru Nakatani, Recent works. On The Wall Gallery 217 East Main Street Tues-Fri 9 am-6 pm; Sat 10-4. (503) 773-1012 Medford

25 Organ Recital: Frederik Swan 8 pm, Music Recital Hall, Southern Oregon State College (503) 482-6331 Ashland

26 Silent Film: Charlie Chaplin's *The Circus* with Don Loftus at the Mighty Wurlitzer organ. 2 pm, Egyptian Theatre, 229 S. Broadway (503) 267-3456 Coos Bay

27 Concert: Mozart's Birthday Music performed by the Community Choir, string quartet; plus voice and piano soloists. Free. 3 pm, Sunset Hall, Southwestern Oregon Community College (503) 888-2525 Coos Bay

29 Comedy Theatre 8 pm, Music Recital Hall, Southern Oregon State College (503) 482-6331 Ashland

30 Prose Reading: Spanish Novelist Carmen LaForet reading *Nada*; Translated to English. 7:30 pm. Modern Languages Department, Southern Oregon State College (503) 482-6435 Ashland

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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The KSOR Listeners Guild extends a hearty thanks to the businesses and individuals who help make possible the fine programs you hear on KSOR. We ask you to send your personal thanks to them for their support. They enjoy your appreciation.

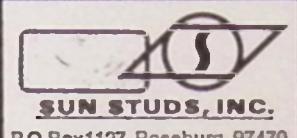
Coast Music Festival

Greater Bay Area of
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North Bend & Charleston
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Whale Watching Season
December-February

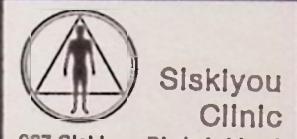
900 Seconds



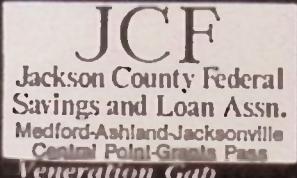
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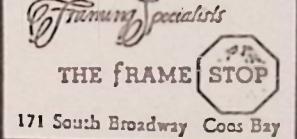
Wed. Morning Edition



Veneration Gap



Coast Music Festival



Contact Gina Ing at (503) 482-6301: **Join us!**

About Women



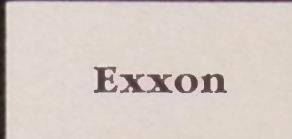
The Chicago Symphony



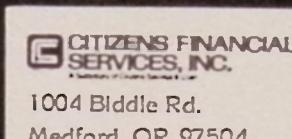
Studs Terkel



New York Philharmonic



Carnegie Hall



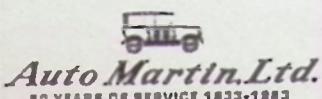
Coast Music Festival



Jazz Revisited



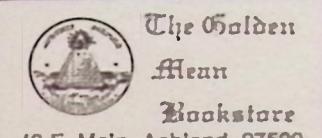
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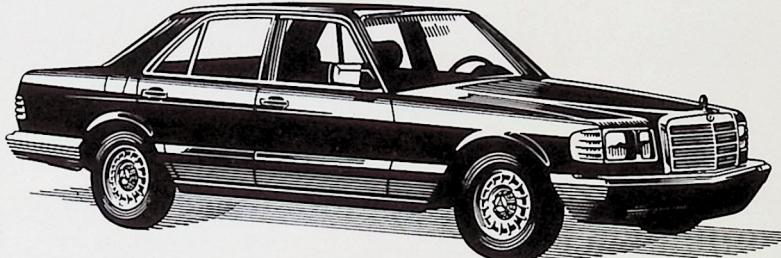
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